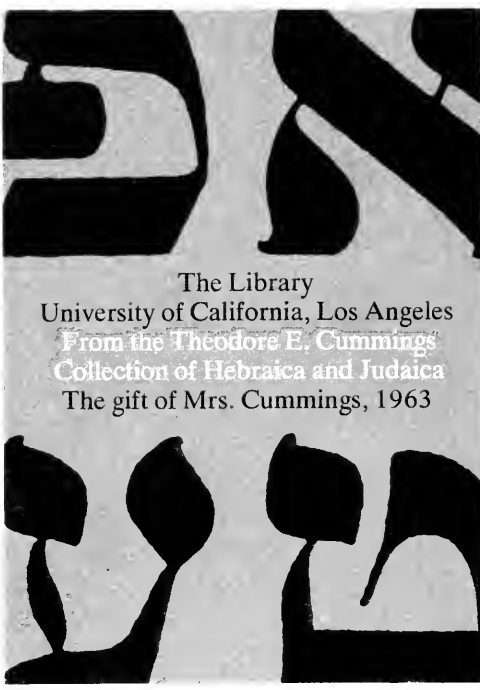


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*Engraved from an original Drawing by J. J. Langfeld*

*J. De Castro.*

*Published by Sherwood, Jones & Co.*

THE MEMOIRS  
OF  
J. D E C A S T R O,  
COMEDIAN.

---

IN THE COURSE OF THEM WILL BE GIVEN  
ANECDOTES  
OF VARIOUS EMINENTLY DISTINGUISHED CHARACTERS,  
With whom he has been intimate in his Peregrinations.

AMONGST OTHERS ARE  
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When warm with Hope, in Life's aspiring morn,  
The tints of Fancy ev'ry scene adorn;  
The glowing landscape charms the early view,  
And Youth believes the fairy prospect true!  
But soon Experience proves his eye betray'd,  
And all the Picture darkens into shade.—FITZGERALD.

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EDITED BY R. HUMPHREYS.

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# DEDICATION.



*To his Royal Highness*

THE

DUKE OF YORK,

*Commander-in-Chief of his Most Gracious Majesty's  
Land Forces, &c. &c. &c.*

---

*May it please your Royal Highness,*

THE honour which you so very condescendingly conferred on an humble individual (in the declining vale of years) by granting him your august permission to dedicate the following work to your Royal Highness, is the surest evidence that can be manifested of your Royal Highness's urbanity, and has indelibly stamped on a heart, unsophisticated in itself, feelings of the most grateful nature.

The kindness of your Royal Highness has been productive to me of the most pleasing reflections, which will continue to cheer me in my drooping days in such a manner as no pen can describe.

When I had the temerity to address your Royal Highness, keen necessity was my goading spur; and I fondly contemplated, if I was successful, I should find a staff to support me in my old age: and, thank Heaven! your Royal Highness's wonted liberality, humanity, and native goodness, have afforded me one.

I assure your Royal Highness that, under your patronage, I launch my little bark into the perilous ocean of literature with a boldness which I did not primarily possess; well knowing that the manifold virtues of your heart and mind are proverbial throughout the land, and that your Royal Highness's health and safety are of the first consideration with the country at large, it being the unanimous wish of the nation that your Royal Highness's valuable life may be long

preserved. Under such beneficent auspices who can fail ?

But praise is needless where all hearts commend,  
The *people's* favourite, and the *soldier's* friend.

FITZGERALD.

To conclude, it is my most anxious wish that your Royal Highness may be pleased to accept (from one whom you have so truly distinguished by your illustrious support) a modest and faithful assurance,—that, till the extinction of the last spark of my fleeting life, when my pulse ceases to vibrate, my sincerest prayers shall be daily offered up to the Supreme Being, (whose inscrutable ways no mortal should dare to arraign,) for your undisturbed peace of mind and happiness in this world, and your acquisition of a never-fading crown of glory in the next.

I beg leave to subscribe myself,

Your Royal Highness's  
Most devoted, highly obliged, and  
obedient humble Servant,

J. DECASTRO.

1823.

17, Granby Place, Lower Marsh,  
Lambeth, Surry.†





## P R E F A C E.

---

SIR FRANCIS BACON observes that a well-written book, compared with its rivals and antagonists, is like *Moses's Serpent*, that immediately swallowed up and devoured those of the *Egyptians*. We shall not, however, be so vain as to think that where the following work appears, others of the like kind will vanish ; but leave it to our Readers' consideration how far the feeble attempt to give it existence, merits their *censure*, or *praise*.



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THE LIFE  
OF  
J. DECASTRO,  
COMEDIAN.

---

Where'er society's ripe form has spread,  
The sweetest flowers have circled learning's head.  
All that in life consoles, sublimes, or charms;  
The adornings of fair peace, the pride of arms,—  
Spring from the studious power, by that untaught,  
Man's force were brutal, and his labours nought.  
The flame may glow without a master's hand,  
But soon it dies, or wildly wastes the land.  
Foster'd and train'd, it lastingly supplies  
Health to the heart, and incense to the skies.—SYMMONS.

' The mind that lies fallow but a single day sprouts up in follies  
that are only to be killed by a constant and assiduous culture.—  
ADDISON.

---

IN entering upon these Memoirs we are convinced we have an arduous task to perform; yet set forth with a cheerful confidence, from a sure conviction that the liberality of those who may honour this work with their patronage will bear with our infirmities good-naturedly, and that when our labours are ended we may have the pleasing consolation to find they are stamped with the meed of our patron's approbation.

Posterity is always fond of hearing or reading of the actions of those who, in the common course of nature, have gone before them; and especially so, if they have rendered themselves conspicuous for worth or talent.

That our adventurer was one who was eminent in his profession is evident, from a service in it for upwards of fifty years, as well as from his respectability of connexion, and immediate intimate personal acquaintance with the first-rate men of genius of his day, and his assimilating with them, both on and off the stage, which, in the course of this history, will be most incontestably shewn: and here we beg leave to state that he was born on the 14th of January, 1758, in Houndsditch, Bishopsgate-street, London, as may be seen from the following fac simile of a register, which he obtained many years ago to decide a wager with the late celebrated equestrian clown, the facetious "*John Miller*," the most eminent man in that line the profession ever produced.

In his early days he was intended for a priest, and passed the different schools, under the patronage of the Portuguese Jews' Synagogue. His uncle, a very respectable man, was guardian to the principal families of the Portuguese Jews,

and his father was “*Rabbi*” at the time, and had ninety boys under his care, to teach them the Hebrew language, and at the head school was taught the *gemara* נמרה and *cabala*, קבלה, the former being the first, and the latter the highest, degree of *Hebrew* knowledge.

In that school the boys who distinguished themselves in mental acquirements were allowed ten shillings per month pocket money. This money six of them (amongst whom was our adventurer) joined together to raise a fund, to visit the theatre when the late English Roscius, Mr. Garrick, played. It was not alone his inimitable acting that caused their attraction, but a just conception which they had very properly entertained,—That the frequent hearing of his oratorical powers would facilitate their true pronunciation of the English language, of which they were ardent admirers; and thus this classic inclination of the juvenile *coterie* led to a passion for the stage in the breast of our adventurer,—and, at the age of fifteen, he and his school-fellows got up plays and farces in commemoration of the *puerim*,—that is the festival of the hanging of “Haman”—a custom strictly observed by the Jews.

'Twas *fame* ! that star by which all heroes steer,  
Embodied hope, and banish'd every fear!  
'Twas *love of fame* ! to vulgar minds unknown,  
The master passion of *the great* alone !

FITZGERALD.

From the encouragement which they met with on these representations, and the presents that were made them, (in addition to which they received numberless invitations to visit the first families of the Jews at all their festive entertainments,) his thoughts became entirely bent on the pursuits of the stage as a profession which he meant to adhere to,—and more so from a disappointment he had just about that time met with in not being sent to Fort George, Madras, and placed there in the house of his cousin, Moses De Castro, Pelham, and De Frieze, an appointment which he had long expected. His figure, likeness, and manner, then so strongly resembled the late celebrated “Tom Weston,” the then *great little* low comedian, that he was *ycleped* by the profession as “Tom Weston’s ghost.”

It so happened that our adventurer dined one day at the house of Mr. Moses Fernandez, in Bury-street, St. James’s, the great post-obit

man of his day; and as he was at that time allowed to be a most excellent mimic, he was a favourite with the company. On that visit the late Mr. Charles Lee Lewes, the comedian, was present,—and, after the circling glass had gone its cheering round, our adventurer was asked to display his imitative powers, which, with his usual pleasant manner, he did very successfully, by giving several specimens of Garrick's school. Amongst the rest, there was one which caused the peculiar attention of Lee Lewes. It was the following speech, after the manner of Weston, in the character of "Tom," in Garrick's farce of the "Irish Widow," which he gave with the happiest effect.

"Lord! he was frumpt, and called me an old blockhead, and would not speak to me all the rest of the day. But the next day he was at it again. He then put me into a passion; and I could not help telling him, that I was an Englishman born, and had my prerogative as well as he; and that as long as I had breath in my body, I was for liberty and a straight head of hair."

From the style in which it was delivered, Lee Lewes was greatly taken with it; and as our adventurer was surrounded by numerous friends,

and those wealthy ones, the former asked his uncle, Mr. Decastro, who was then present, if he would procure permission for his nephew to perform for his Mr. L. L.'s benefit: which his father granted, and he enacted "Tom" in the before-mentioned farce, at the Theatre Royal, Covent Garden, (in the same year, 1778 or 1779, as Sheridan's favourite Opera of the "Duenna," was first produced,) it being expressly got up for that purpose, in order to introduce him to the public on the London boards, as well as in opposition to the then Drury Lane Management, as the same piece drew great houses at that theatre at the time, from the superior acting of the late Mr. Dodd, in "Kecksey," the late Mrs. Barry in the "Widow Brady," and Mr. Weston as "Tom."

Unfortunately for our aspiring candidate for public fame, Mr. Lee Lewes on that night failed in the performance of "Kecksey," owing to an abrupt interruption he met with from a sanguine admirer of Mr. Dodd, who was in the first row of the pit that evening: for after Kecksey's first speech, he stood erect on his seat, stared Lee Lewes in the face, and said, "Mr. Lee Lewes, this will not do;" which so confused the latter that it was with difficulty

that he got through the part, and declined playing it ever afterwards. On that occasion the late Mrs. Lessingham was the Widow ; but unfortunately she could not sing the Epilogue song, which was a sore drawback. However, it was played a second time for Mrs. Hunter's benefit, who likewise played the Widow ; and our adventurer made his second appearance, and confirmed the hopes which his friends had imbibed of his ultimate success on the stage.

Covent Garden being then nearly at a close, he did not again appear that season ; but the well known Joseph Dalmieda, Esq., a very intimate friend of the late Thomas Harris, Esq., the then manager of Covent Garden Theatre, volunteered his services to introduce him to that gentleman, and to procure him an engagement for the next. Accordingly, an interview was obtained, and the question put to him. Mr. Harris did not actually refuse, but said our adventurer had better get *more* up in various parts, and then he would be capable of filling a station in an extensive range of the Drama, and kindly gave him a note to Mr. Foote, the English Aristophanes, then manager of the Little Theatre, (as it was termed,) in the Haymarket.

Our adventurer in consequence waited on Mr. Foote at his house, in Suffolk Street, when he presented him Mr. Harris's note, and Foote requested him to go through a speech or two in "Jerry Sneak." He did so ; and Foote seemed very much pleased : then looking at Jewell, his treasurer, he remarked, that the papers had said he had lost his right hand, (meaning the death of poor Weston,) as well as his right leg, (which unfortunately for him had then recently been the case,) and pointing to our young *debutante*, smilingly said, he had got his right hand again.

Our adventurer then left his address ; but first received a general invitation to visit the theatre whenever he was so disposed, either in front or behind ; and Mr. Foote promised shortly to bring him out.

Some time afterwards it occurred, that his late Majesty George the Third commanded Foote's piece of the " Orators" to be performed ; and he received a message from Mr. Foote to attend him immediately, when he in compliance went to the theatre, where he was introduced to Messrs. Wilson, Bannister, Parsons, and many other leading favourites of the town ; and was requested to imitate the principal actors of the day, which he did ; and Mr. Foote and Mr.



C. Bannister (then termed the Silver-toned Songster) also mimicked in their turn.

This feast of mimicry being over, Mr. Foote desired him to attend in the evening, and he would introduce him to the notice of the King in the "Robin Hood" Debating Society scene in the "Orators," and he that night again appeared before the public, and gave his imitations, vocal and rhetorical, of several eminent performers, being at that time possessed of a good voice; amongst them was one of the late incomparable "Leoni\*," (the master and a relative of the pre-

\* This eminent singer was born at *Frankfort-de-Main*, in Germany, and brought up for a reader in the synagogue, above sixty years ago. The moment the German Jews heard of his reading and warbling they immediately sent to his native spot and brought him to England, where, by his great powers, he astonished all the members of the synagogue in Duke's Place: a very rich Jew, Mr. Franks, instantly patronised him. At that time, the Rev. Mr. Hankey was so delighted with his amazing vocal powers, he introduced him to the late Earl of Sandwich, when Mr. Garrick was with that nobleman. His talents at that interview were duly appreciated by both of them, and through their influence with the Elders of the synagogue, the latter gave their permission for him to appear on the stage; and Mr. Garrick wrote a piece called the "Enchanter," to introduce him to the public. It stamped his fame, and he was allowed by the profession, amateurs, and the country at large, to be the greatest singer in the world. His name was originally Lyon, but it was changed to Leoni, to Italianize it. He returned again to the synagogue, but re-appeared some years after in "Artaxerxes," and "Carlos

sent first-rate singer, Mr. Braham), and his Majesty did him the honour to send privately round a message for an “*encore*” of the song “*Had I a heart for falsehood framed,*” and the royal will and pleasure was cheerfully complied with.

In the same week Mr. Foote gave him a cast of parts, such as Jerry Sneak, Doctor Last, &c. &c. Unfortunately, a little time after, Foote was attacked by some revengeful enemies, of which he had a host, having so completely caricatured them on the stage in his various dramatic pieces, and a charge of an indelicate nature was brought forward against him ; he was therefore compelled to stand his trial, and was honourably acquitted : but the stigma or odium it had created sticking so close to his heart, he gave up his profession, disposed of his theatre and its various properties to George Colman, the elder, esquire, for an annuity of 1500*l.* a-year during his life, and retired from a public one, but soon became a prey to his private and public deeply-wounded feelings, and ended his mortal career through a broken heart.

in the Duenna.” He was many years on the English boards as an established favourite ; he afterwards joined Geordeni and a Mr. Young to establish an English Opera in Capel-street, Dublin. That scheme failed ; he came to England again quite *minus*, and was sent for as a reader and singer to Kingston, in Jamaica, where he died.

This was a complete bar to our adventurer's theatrical advancement, as he was thrown out of all his expectations by so melancholy an event, and lost a friend who otherwise would have secured his popularity and led him imperceptibly smoothly along the thorny paths of his profession to the highest walks of the drama, supported by wealth and histrionic fame.

The disappointment was so great that for a time he gave up all ideas of a theatrical life, but still kept up his connexions with the principal comedians of both theatres, and now and then occasionally played for their benefits at the Haymarket theatre.

There was about this time an entertainment produced at that favourite place of amusement, the first year of Mr. G. Colman the elder having the management of it; it was called "Pasquin's Budget," and written by the late Charles Dibdin, Esquire. It consisted of very large puppets and "Ombres Chinoise;"—the pieces were "Pandora's Box" and the "Enchanted Island of Ulysses."

The performance was explained to the audience by two mechanical figures, called "Pasquin and Punch."

The great ingenuity displayed by C. Dibdin in

the composition of it, was, at the time, unequalled, and has not since been surpassed. It was new to the public, and consisted of making the quadruped as well as the feathered tribe sing. Mr. John Bannister, (now retired from the stage and enjoying the fruits of a well-conducted life in ease and affluence, surrounded by a numerous and prosperous family, as well as a very extensive circle of most respectable friends, and passing on to that "bourn from whence no traveller returns," amidst all the comforts that undisturbed domestic happiness can afford), was eminent in giving effect to the figure of a hog in the shade that was supposed to be singing. He gave it in imitation of a favourite comedian, then Mr. John Quick, who is another instance that prudence, regularity and economy are to be found within the walls of a theatre, though the enemies of it proclaim aloud it is the focus of all that is irregular, unprincipled, and the very *aceldema* of extravagance, dissipation, and all the wanton principles of a depraved nature. So much for their fanatical liberality.

The other persons engaged were his father Mr. Charles Bannister, Mr. Champneys, (a bass singer), our adventurer, with many others, assisted by Mr. and Mrs. C. Dibdin.

There was a small stage erected for the "Ombres Chinoise" on that part of the original boards, (enclosed by painted canvass), close up to the "*proscenium*," and the band was shut out from public view behind it, as well as the vocal and rhetorical performers; and from its thickness the sound of all was but imperfectly heard in the front, which of course destroyed the effect intended to be produced. The audience, however, with their usual good-nature, bore with it for an hour or so, when their patience becoming somewhat exhausted, a general expression of dissatisfaction was manifested from box, pit, and gallery, which at last rose to that height, that riot and confusion was every where prevalent, and there was no seeming hope of the storm subsiding. This alarmed Mr. Colman, who was behind, and upon his consulting Mr. C. Dibdin as to the withdrawing of it, that gentleman very handsomely consented; and Mr. Colman went forward to address the audience to that effect. The piece was accordingly withdrawn, and here was another death-blow to our adventurer, he having been expressly engaged for that purpose, and which engagement was a very good one.

For a great while he was out of employ till the Royal Circus was building, when Mr. C. Dib-

din, who was engaged as the author of *Burlettas* and *Stage-Manager*, sent for him, and offered him an engagement at its opening, which he at first refused, but in a few months after, made his appearance there, in the year 1782, and was, the first person of maturity that appeared on that stage, the rest being minors, and some of them of very tender years, who, since that time, have turned out brilliants of the first water, stars of the greatest magnitude at the different theatres, such as Mr. Samuel Russell ; Master Sestini, a lad of great merit as an actor ; Miss Romanzini, now Mrs. Bland ; Miss Wilkinson, now Mrs. Mountain ; Miss De Camp, now Mrs. C. Kemble ; Miss Blanchett, now Mrs. Wybrow ; the two Miss Simonets ; Master Laborie, afterwards the great rival of “ *Vestris* ” at the Opera House, who, unfortunately for him, some years back, broke the “ *Tendon Achilles* ” of his leg, and now earns a very handsome livelihood by teaching the younger branches of the nobility and gentry dancing.

“ Thus the small acorn from a tender root,  
Puts forth a weak and unregarded shoot ;  
But Nature’s faithful process once begun,  
It gains new strength with each revolving sun,  
Till its firm stem the raging storm defies,  
And its bold branches wave amid the skies ! ”

FITZGERALD.

Mr. C. Dibdin then wrote an excellent entertainment called “ *The Boarding School breaking up*,” in which our adventurer played the part of a pedantic school-master, after the manner of “ *Parsons*,” (the late celebrated low comedian), the rest of the characters were performed by the children. Here he got considerable applause, but the winter theatres were jealous of its success, as there was so much prose dialogue in it, and as the minor theatres being then only allowed to speak in recitative, accompanied on the piano-forte, they were not authorized in what they did. The magistrates, in consequence, sent down an order to Mr. C. Dibdin “ that it must be no longer performed,” who accordingly withdrew it.

A dance called the “ Quakers,” composed by the great Grimaldi, the father of the present celebrated clown of that name, was then produced, and met with the same fate, as the keen satire of it was levelled at the “ Society of Friends,” called Quakers, and the justices again interfered, and put a stop to its performance.

Mr. C. Dibdin, shortly afterwards, from having a dispute with the proprietors, withdrew himself from the concern; their names were Colonel West, one Harborne, the Sporting T. Bullock, one

Grant, Sir John Lade, and Surgeon Davis; and they then proposed the management, in Mr. C. Dibdin's absence, to Grimaldi, who before had only that of the ballet and pantomime department, and made him sole manager.

Grimaldi, as a punishment to the children, (whom he had under his care), when they behaved ill, had a cage made, in which he used to confine the offenders, and draw them up to the fly's, (a part of the theatre that we presume on explaining to some of our readers who may not be acquainted with the interior of one); it is that of the scenic department from whence the borders of chambers or clouds drop, to complete each different scene, where they remained some time; and he had another mode of punishing them, namely, placing of them in a kind of stocks, which were too large for some, for, on going to release them, he used frequently to find them playing at top or marbles, and then this cage was their portion.

The proprietors now, at a special meeting convened for managerial purposes, came to a determination to engage, in future, *adults*, and the late Mr. Richard Johannot, then a favourite with Grimaldi, was the first engaged as a comic singer, under the new arrangement. Tom Burkett, Mr.



and Mrs. Asker, who was an excellent breeches figure, with a number of others, of then burletta celebrity, were also engaged.

Owing to the great loss of Mr. C. Dibdin, they had recourse to the services of the late Frederic Pilon, Esq., author of "He would be a Soldier," and the "Deaf Lover," a writer of note at that day; and the late Mr. Williams, well known to the literary world as Anthony Pasquin.

A piece called "Old Robin Gray," was the first production of Pilon, in which our adventurer personated that character; and here, for the further information, and, we hope, recreation of our readers, we will present them with an original advertisement, announcing its performance at the time, it being in the summer of 1783, the second year of the Circus opening.

*(Copy.)*

### ROYAL CIRCUS.

THIS EVENING will be presented a Burletta, called,  
OLD ROBIN GRAY.

HORSEMANSHIP, by Mr. HUGHES and PUPILS, and  
Madame BALPH, the Spanish Lady.

DANCING by Messrs. LABORIE and FLIN, the two Miss  
SIMONETS, and others.

To which will be added a New Pantomime, in Two Parts,  
called,

The VICISSITUDES of HARLEQUIN.

In which will be introduced the favourite Balloon Song, by  
Mr. Decastro.

The Music of the Recitative and Songs, composed by Mr.  
Brooke ; with entire new Scenery by Signor Novosielski.

The Dresses and Decorations by Signor Lupino.

The whole to conclude with a very grand and superb

**FIRE WORK,**

**By Signor R O S S I.**

Boxes, 3s.—Pit, 2s.—Gallery, 1s.

The doors to be opened at half past five, and the perform-  
ance to begin at half past six o'clock.

Places for the Boxes to be taken of Mr. Thompson, at the  
Circus, in St. George's-fields.

Vivant Rex et Regina!

And a song was introduced in it by Miss Romanzini, now Mrs. Bland, which she sung in French, to the tune of “ Malbrook,” and though written in that language, and a very long one, it was regularly encored for forty nights running, a very early proof of her rising talents.

The proprietors, being gentlemen, generously had the piece printed, and presented the copies of it to Mr. Pilon, which were sold in the theatre, as well as in the shops of the Metropolis, from which he realized a handsome *douceur* from the private emoluments arising from its sale, and it was highly complimentary to him for the ability he had displayed in writing it. This was about the

time of *Lunardi's*\* ascension from the Artillery Ground, near Moorfields, and a Mr. Pigott, (then well known on the turf), on that occasion, wrote our adventurer the celebrated "Balloon" song of that day, which our readers will perceive is announced in the foregoing advertisement, which he sung in the character of a "Tailor," and the applause was so great, on each repetition, that he sang it for upwards of sixty nights without intermission, and it was encored every time.

When he went to the treasury on the Saturday, after the first five nights of his singing it, for his salary, Mr. Grossmith, (the treasurer), presented him with an addition to it of 10s. per week, which is a well-known fact, and that was the first lucky hit he had professionally made; but when will the Minor Theatres have such liberal times again?

"Oh the Golden Days of good Queen Bess,  
Merry be the memory of good Queen Bess."

Mr. Pilon, like most gentlemen of his country, who receive a liberal education, held no mean rank as a *bon vivant*, and a wit of his day. One

\* Mr. Lunardi ascended in a balloon from the Artillery Ground, Moorfields, (the first attempt of the kind in England), September 15th, 1783.

morning, whilst standing at the door of the Equestrian Coffee House, adjoining the Royal Circus, with Mr. Grossmith, before spoken of, and our adventurer, Miss Wilkinson, now Mrs. Mountain, (who was then not remarkable for clean stockings, though possessed of great beauty of person, and a *naïveté* that was irresistible), was walking arm-in-arm with the sporting Pigott, who, at that time, paid Miss Wilkinson every attention, when Mr. Grossmith remarked, “Here comes Pigott with his *Dulcinea del Tobosa*.”—“No! no!” says Pilon, “You make a mistake, you mean his *Dulcinea Dirty-hose O!*”

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—Fair beauty shines—  
Even in the eve of day with sweetest beam,  
Propitious shines, with soften'd radiance.

On the same day, there was a great meeting, in St. George's Fields, of the journeymen hatters, with respect to rising their wages, as well as the price of hats; *Pilon*, seeing the mob so gathered together, asked some person near him, for what purpose they had collected themselves? The man answered, “They are going up to the House of Commons with a petition against the hat tax.”—“Oh! by Jasus,” said Mr. Pilon, “it will be *Felt* all over the nation.”

The Great Advocate, Leonard Mac Nally, of

Ireland, (since deceased,) who formerly had been a grocer, in Pill Lane, Dublin, at that time, was a student in the Temple, but employed his leisure hours in writing theatrical pieces for Covent Garden stage. His first effort was a farce, the name we now forget, but we have a recollection of a beautiful speech in it, put into the mouth of a personification of an honest man, it was as follows :

“The honest man, like the snail, moves slowly on, he leaves the shining track behind, but makes a very slow progress to the road of fortune.”

The piece succeeding, and Mr. Harris being highly satisfied with it, begged Mr. Mac Nally to turn his thoughts to an Opera, and he then wrote the favourite one of “Robin Hood, or Merry Sherwood Forest.”

At that time, Mr. Mac Nally kept company with a theatrical corps, consisting of Charles Bannister, Dick Wilson, Lee Lewes, Leoni, Wood, Brett, Pilon, &c. &c., and used to dine with them, on a Saturday, at the Equestrian Coffee House, when Lewes, Wilson, and Bannister, always endeavoured, for the joke's sake, to raise the national temper of Pilon, by saying he was no longer a favourite with Mr. Harris of Covent Garden Theatre, for Mr. Mac Nally

reigned in his stead. This raised the natural warmth of Pilon, who exclaimed "God's-bud, how can he write? for when I was at College, the fellow was selling black pepper and tea in Pill Lane, Dublin."

That season, notwithstanding the great loss the concern of the Royal Circus had met with in the late Mr. C. Dibdin's absence, it reaped a plentiful harvest. Johannot and our adventurer seeing it, they determined on going to the proprietors, and requesting the favour of a ticket night, which was immediately granted, and they wished them success; and, though fixed on a Saturday, (as will be seen by a copy of their bill on the occasion, as follows:) they eminently experienced.

For the **BENEFIT** of Messrs. **JOHANNOT**, **BURKITT**,  
and **DECASTRO**.

**ROYAL CIRCUS.**

This Evening, October 9, 1783, will be presented a Burletta,  
called

**The LOVER'S DEVICE,**

In which Mr. **JOHANNOT** will introduce a new **SONG**,  
to the favourite Air of "Fal de ral Tit."

The favourite **DANCE** of the **COOPERS**,

By Messrs. Laborie, Flin, the Miss Simonets, and others.

**HORSEMANSHIP** by Mr. **HUGHES** and Pupils.

A Burletta, called

**The JOVIAL COBBLER ;**

In which will be introduced a new SONG, to the favourite  
Air of "Blue Ey'd Patty," by Mr. BURKITT.

IMITATIONS, VOCAL and RHETORICAL,  
By Mr. DECASTRO.

The COMIC SONG of "Four-and-Twenty Fiddlers,"  
By Mr. JOHANNOT.

To which will be added a new Pantomime, called  
The VICISSITUDES of HARLEQUIN.

The Part of the TAILOR, with the BALLOON SONG,  
By Mr. DECASTRO.

The whole to conclude with a very superb  
FIRE WORK, by Signor ROSSI.

Boxes, 3s. Pit, 2s. Gallery, 1s.

The doors will be opened at Half past Five, and the per-  
formance will begin at Half past Six.

On that night, there was a considerable sum above the expenses in the house, and the proprietors sent for them, gave them up the whole of the tickets, and the surplus of money, at which, both Johannot and our Adventurer were highly elated, and deemed it a lucky hit, and they did not fail to pay their ample respects to the rosy god, in a joyous but sober libation.

The same season, a new piece was about to be brought out, and, on that day, the proprietors attended the house. Mr. Bullock, (being one of them), came on the stage, and complimented (by bows, and other gentlemanly time of the day), both Johannot and our Adventurer. Old Grimaldi,

being by, very archly winked and nodded at them, and then addressing Mr. Bullock, observed, "That dese young men wanted de property of de stage, such as de wig and de silk stocking, and so forth, which if you please, you vill give dem de money to buy dem." Mr. Bullock immediately asked what money was necessary. Mr. Johannot and our Adventurer replied, "Whatever you think proper, Sir;" when he, with a smile, pulled out his purse of guineas, and presented them both with five a piece.

Johannot being a judge of wigs\*, and too wise to lay out so much money in the purchase of them, they both repaired to Field Lane, and made a purchase of a few cheap ones, which answered their purpose; and again, to mark their success with a little hilarity, they ordered mutton chops and cucumbers for dinner, and closed their little festivity by drinking success to wigs and stockings, whether from Field Lane or not, in bumping glasses of old port. This was another lucky hit, and a very "Agreeable Surprise."

The season following, Mr. C. Dibdin was again called to the management of the Royal Circus; and Mr. Astley, senior, of Westminster

\* Being originally a hair-dresser.



Bridge, who, jealous of his birth-right, as he called it, being the first that established an amphitheatre on the Surrey side of the water, (and here we shall relate the manner in which he first had a roofed one.) It was by offering a *douceur* to those who had the protection of the wood of the hustings, from the depredating hands of a licentious populace, for all the timber and materials they might bring him at the close of the poll, which they cheerfully did to a great extent, and from what they produced him he covered his place, which he entitled “The Royal Grove.”

ROYAL GROVE, *May 25, 1784.*

To prevent disappointments, the Nobility, Gentry, and others, are respectfully informed, that the famous Monkey, General Jackoo; several extraordinary manœuvres by the Dancing Dogs; the surprising Learned Pig; Horsemanship by favourite Pupils of Mr. Astley, sen.; Tumbling by a capital Group; the Royal Troop of Female Rope-dancers, from Paris; Two Musical Pieces, the Recruit, and the Prussian Dragoon; a Dance; called The Frolic: and a variety of other Entertainments; with the favourite Pantomime, called the Vauxhall Jubilee, with the Temple and Temple Walks superbly illuminated, will, after To-morrow Evening, be laid aside to make room for other amusements, which will appear on Monday next.

Mr. C. Dibdin re-assuming his situation as manager of the Royal Circus, our adventurer

was informed that that gentleman would not engage any person who had remained in the concern during the period he was absent ; and accordingly, knowing that he was one that had, it induced him to look out in another quarter, being truly sensible that, like “ Sharp,” in Garrick’s farce of the “ Lying Valet,” ‘ By his appetite he must eat ;’ and meeting by chance with a very opulent trader in company with his late worthy friend Mr. John Fox, afterwards stage-manager to Mr. Astley, senior, the tradesman, being somewhat of a good liver, proposed dining together. The choice of the house was left to our hero, and he named Wheelwright’s Tea Gardens, commonly called the “ Gig Shop,” at that time in Mount Row, Lambeth ; to which place they retired, dined, and were passing the time over a bowl of punch, the fashionable liquor of that day ; and whilst enjoying it, Johannot came in, when, after exchanging a glass or two, Mr. C. Dibdin was the theme of their conversation ; and Johannot informed the company he had that day concluded an engagement with him, for which he was heartily sorry, as he had heard Mr. Astley, senior, would give any salary to performers who were burletta singers,

in order to oppose the success of the rival house (the Royal Circus,) and recommended our adventurer and Fox to go to him immediately, as he was just arrived from Paris, and would give them a liberal engagement. After a short pause, the two latter waited on Mr. Astley, at the house of a Mrs. Connell, his housekeeper, close by his box-office, and were immediately ushered up to an attic three stories high, where Mr. Astley was sitting on a bed for his ease, being excessively fatigued with his travelling from the French capital ; which at that time he was in the habit of visiting with his equestrian company.

Astley knowing the popularity of our adventurer at the Royal Circus, was anxious to engage him immediately, and begged of both of them to give him a specimen of their vocal powers. The Skaiting Duet, “ This Snell and frosty Morning,” was their choice. Mr. Astley’s eyes sparkled, he seemed highly delighted with it, and vociferously hallooed out to Mrs. Connell, “ Ah, ah, Mary, this will do : these are the men I want :” and requested immediately pen, ink, and paper, to draw out an engagement, a blank being then left for the salary, which was afterwards agreed to, and the

agreement was signed by all parties. They then shook hands with Mr. Astley, parted with satisfaction on every side; and an appointment for rehearsal a few days afterwards was made, when they returned again to the Gig Shop, as before mentioned, there enjoyed themselves, and retired to their respective homes at an early hour.

With submission to our readers, we will here give our promised analysis of the life of the late Philip Astley, Esquire, who was born at Newcastle-under-Lyne, Staffordshire, on the 8th of July, 1742. His father was a veneer cutter and cabinet maker, who, when his son grew up, began to learn him his business; but the parent being of a warm temper, and he, like most youths, a little self-willed, they quarrelled and parted, when he enlisted in General Elliott's Light Horse, in the city of Coventry, (which was then commonly called the Tailors' Regiment, from a great number of that trade who had also enlisted into it.) He served in the German war; performed a great many feats of valour and enterprise there, and, in due course of time, became an able and expert soldier. To recount his numberless achievements, and those bold and daring traits in his character which he

so strongly portrayed, as they are so many, would be tedious in relation. But suffice it to say, he was highly respected by his officers, as well as his comrades, and distinguished himself more than any of the latter in the regiment. It was here he first imbibed the idea of studying the temper of that noble animal the horse, and having every opportunity in the riding school of the regiment to forward his favourite pursuit, he made great progress in teaching and breaking of them; finding how rapid he got on in that line, he determined on making it his profession; and on the return of the regiment to England from the Continent, he heard of the great success of three persons, famous men of that day, as public performers, namely, Price, Johnson, and Old Sampson, who had been exhibiting at the Three Hats, Islington\*, and other places round and quite contiguous to the heart of the Metropolis. The ardent spirit which ever buoyed up his mind, caught fire at the news,

\* The Jubilee Gardens at that time there, (whose boxes for refreshments were painted with different scenes from Shakspeare's plays,) and not succeeding exactly, the proprietor called in the first named of the three equestrians as an auxiliary, and as the boxes encircled a spacious green, a circle was formed on it, and there was an Amphitheatre immediately without further trouble or expense.

and he determined, if possible, to become a rival to them all. With this view, he sought his discharge of his General, and obtained it as a reward for his past services to his King and country, and his general proper demeanour in the corps to which he belonged; when the General made him a present of a fine charger\*; upon taking his leave of his General and of his Commander he bent his way with all speed to London's fair

\* This charger was called the "Spanish Horse," and lived to the age of 42 in his service. Mr. W. Davis, the present proprietor and manager of the Royal Amphitheatre, was so fond of this same horse from its wonderful tractability and extreme docility, that when, from his loss of teeth by age, he was unable to eat his corn; and from a lively remembrance of his former services, he very humanely (and such feelings do honour to the heart of humanized society), allowed the decrepit, aged, and nearly worn-out animal, out of his own private purse two quartern loaves per day.

N. B.—This beast was accustomed, at a public performance, to ungirt his own saddle, wash his feet in a pail of water, fetch and carry a complete tea equipage, with many other strange things. He would take a kettle of boiling water off a flaming fire, and acted in fact after the manner of a waiter at a tavern or tea gardens.

At last, nature being exhausted, he died in the common course of it, and Mr. Davis, with an idea to perpetuate the animal's memory, caused the hide to be tanned and made into a thunder-drum, which now stands on the prompt side of the theatre, and when its rumbling sounds die on the ear of those who know the circumstance, it serves to their recollection as his "parting knell."

city, and finding out the three before-mentioned public characters, he cultivated an acquaintance with them, studiously endeavoured to glean from them all their superior methods of teaching and breaking, and was not long before he was able to commence his career as a public equestrian, and a rival of their's, which he did after some necessary preliminary arrangements, in a field at Glover's Halfpenny Hatch, Lambeth.

Meeting with success, he, for some time, visited various towns and cities throughout England, and it was ever his aim from our thorough knowledge of him to make himself conspicuous and known wherever he went, which, in a few years rendered him very popular; and tired with the harassing life of incessantly travelling the country, on his arrival in town, he made up his mind to make a stand in the Metropolis for a limited time in the year, and took the scite of ground for that purpose from an old man who had formerly had a preserve or breed of pheasants there, which is the very spot where the Amphitheatre now stands, called Davis's Royal Amphitheatre. Here he progressively made rapid steps towards a future settled prosperity; and we will endeavour, with all our trifling ability, aided by advertisements and bills from

his first commencement, and numberless anecdotes of him, to show at once the nature and the spirit of the man, not only as regards his fame with posterity, but as a stimulus to every rising generation, to convince them, that the sure road to riches is by an unremitting assiduity, industry and perseverance to emulate the Bees in life's labour, that our journey may be sweetened well on the road.

Here is the copy of an advertisement, dated Saturday, January 9th, 1779, the earliest one we have been able to give our readers, which will show the vast difference between his first commencement in the public line, and the extent to which his anxious labours and good fortune brought his place of amusement in his latter days.

#### **FIRE-SIDE AMUSEMENTS DISCOVERED.**

This Evening the following excellent Deception will be discovered by Mr. ASTLEY, (in a manner that every one present may do the like immediately after.)

This present Evening, to make a guinea fly across the room to a shilling, from one Gentleman's hand to another.

At the Large Room, No. 22, Piccadilly, **THIS** and **MONDAY** Evening will be presented (in the English language)

**LES OMBRES CHINOISES;**

**Or, CHINESE SHADOWS.**

Between the Acts Comic Dancing, and a curious Display



of Fireworks. Also Signor Rossignol, the original, will imitate various BIRDS. Likewise the Droll Exhibitions of Mr. Astley's Learned Dogs, Conjuring Horse, &c.

Doors to be opened at half past six o'clock, to begin at seven precisely.

Admittance, Boxes 2s. Gallery, 1s.

Tickets to be had, and places to be taken from three to five o'clock, at the place of exhibition.

N. B. The AMPHITHEATRE RIDING-HOUSE, Westminster-bridge, the most complete building of the kind in Europe, will be opened in a few days, for completing Gentlemen and Ladies in the polite art of riding on horseback with ease and safety; as also for breaking horses for the Army, Road, Field, Draft, Shooting, Storking, &c.

The N. B. above, in our opinion, relates to the first open building he erected near the foot of Westminster Bridge.

And here is another, for Friday, November 24th, 1780, which will evince to our patrons how he had got on in his speculations in so short a lapse of time.

#### WINTER EVENINGS' AMUSEMENT.

On Monday the 27th, and Wednesday the 29th inst. will be presented at the Amphitheatre RIDING-HOUSE, Westminster-bridge, a great variety of pleasing NEW FEATS of ACTIVITY and AGILITY on FOOT and HORSE-BACK. The whole under the direction of Mr. ASTLEY. Notwithstanding the many improvements, no additional price in the admittance.

Box, 2s. 6d.—Upper-Box, 1s. 6d.—Pit, 1s.—Side Gallery, (only) 6d.

Doors to be opened at half past five, to begin at half past six precisely.

Part the first, **The OMBRES CHINOISES**, or **LILLI-PUTIAN WORLD**, with many new scenes and other decorations.—Part the second, **HORSEMANSHIP** on a single horse, by Mr. Taylor, being his first appearance; also Mrs. Taylor, a young lady from Vienna, (who had the honour to perform many times by command of the Emperor of Germany, and other Royal Personages at different courts in Europe,) will perform several feats of horsemanship on a single horse, being her first appearance.—Part the third, **The LITTLE CONJURING HORSE** will go through his different exercises in a very surprising manner.—Part the fourth, **Tricks of STRENGTH and AGILITY**, by the celebrated Mr. Richer, equilibrist; Master and Miss Richer; Miss Hudson, and Miss Vangable. (Clown to the little family) **Sieur Baptista Duboi**, and **Sieur Paulo**.—Part the fifth, **HORSEMANSHIP** on two horses, part of which never exhibited, by Mr. and Mrs. Taylor.—Part the sixth, **The POLANDER'S TRICKS** on chairs, tables, pedestals, ladders, &c.—Part the seventh, **Lofty vaulting and manly agility**, commonly called **TUMBLING**, over horses, flags, through hoops, over men's heads, tables, chairs, &c., with the **Trampolin Tricks**, by Mr. Nevitt; also **Tumbling**, by Mr. Richer, Mr. Porter, Mr. Duboi, Mr. Sonds, Mr. Hallis, and others. Clown, Mr. Burt.—Part the eighth, **HORSEMANSHIP** on two horses, by the celebrated Master **ASTLEY**, the greatest performer that ever appeared in any age, and as a horseman, stands unparalleled by all nations.—Part the ninth, **NEW PYRAMIDS**, or **Men piled upon Men**, with new dresses and other decorations.—Part the tenth, **SLACKROPE VAULTING**, by Mr. Dawson.—Part the eleventh, **An EQUILIBRIUM** on the perpendicular moving ladder; after which, the **BEAUTIFUL ZEBRA** will walk round the Riding-School for the inspection of the nobility, gentry, and others. To describe the beauties of the Zebra would be much too large

for a news-paper ; and as many ladies and gentlemen have visited him in the Hay-market, a description of him would be superfluous.

☞ The Zebra to be sold for 400 guineas.

The whole to conclude with several uncommon pleasing feats of great agility, by Master ASTLEY, who, in a most amazing equilibrium, whilst the horse is on a gallop, dances and vaults, &c. ; also plays an air on the violin, and displays a flag, in many comic attitudes, which have never been exhibited, or even thought of by any horseman in Europe. Clown to the above tricks, by Mr. Miller.

N. B. Mr. Astley begs leave to remind the nobility, gentry, and others, that no other place in Europe ever had, at one time, such great variety, and that in a constant succession. He also acquaints them, the celebrated Master Astley's amazing, unparalleled, and pleasing performances on horseback, are only intended to make part of the entertainments for a few evenings.

Ladies and Gentlemen are carefully instructed to manage the horse, and ride with safety.

Horses broke for all denominations.

When our adventurer's engagement with Mr. Astley became known to his friends they lampooned him, and said he could expect nothing but a horsewhipping, which rather alarmed him at first ; however, he was determined to follow it up, and went according to promise to rehearsal. His first part was in a piece called the " Balloon," and also " Mercury," to descend in a car, in a comic pantomime called " The Marriage of Figaro ;" the former being written by

Mr. Oakman, Mr. Astley's stock poet at the time, a man of merit in minor dramas, a good kind of one too, but very poor, Mr. Astley taking care not to advance him much of the ready, as he was, in the true saying of the word, really a "Lover of his glass," and the other having a mortal hatred to those given that way.

Once Mr. Oakman went to Mr. Astley with a new piece, and begged the advance of a guinea, as he was completely *minus*. The latter immediately asked him for a pen and ink; and said it wanted a pruning-knife. The poet, being distressed, suffered the manager to cut and slash whatever he thought proper, which he did "*sans ceremonie*." Putting his hand into his pocket, Mr. Astley said, "If you won't get drunk, Oakman, you shall have the guinea." After the author had possession of it, on leaving the room, he took a piece of chalk, and wrote over Mr. A.'s parlour door, "Mangling done here."

At the first rehearsal of our adventurer, the pantomime closed with the descension of himself as "Mercury," and Fox as "Jupiter" with two attendants, bearing lighted torches. On his looking at the car, he found his accession to it dangerous from the wide separation of the boards which led to it. This rather frightened him, not

willing to hazard his life, and he determined on not staying there; so he accordingly informed Mr. Astley of his intention, and was in the act of putting it in force, when Mr. Fox ran after him, and brought him back, from the assurance of a promise that a platform should be made that he might enter the car in safety.

The two attendants in it were Masters Richer (now Mr. Richer,) the celebrated rope-dancer, and Moses Lawrence (now the present composer and leader of the band at the Royal Amphitheatre, a man of great professional merit.)

On the first night, the then mechanist to the amphitheatre, the late Mr. Cabanel, had forgot to untie the cord belonging to the car, and they were all four in danger of losing their lives; when Mr. Fox and our adventurer apprized Mr. Cabanel of it, who, with great presence of mind, seeing the risk, cut it with his knife, when they descended gradually with ease and safety. They then sung the "finale," and all was well.

The following season Johannot left Mr. Charles Dibdin, and joined Astley; also Mrs. Asker and several other performers in the burletta line. A Mr. Dent then wrote several pieces for the amphitheatre, in which they were all very well received. The music was composed by the late Mr.

Reeve; and the several entertainments were favourites with the public, especially one entitled “The Two Nannies.” Its success lasted for a whole season.

In the year 1785, our adventurer enacted, as the following bill will show, at the Haymarket Theatre, for the benefit of an old friend and celebrated comedian, the late Mr. Richard Wilson.

*By permission of the Lord Chamberlain.*

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AT THE  
THEATRE ROYAL, HAY-MARKET,

On SATURDAY, FEBRUARY the 12th, 1785,

WILL BE PRESENTED

A Serio-Comic, Operatic PRELUDE, in one Act, as performed for Mr. WILSON's Benefit, last Season, at the above THEATRE, and frequently repeated with unbounded Applause, call'd

**A TRIP TO ELYSIUM;**

OR,

Foote, Weston, (by Mr. *De Castro*,)

And SHUTER, in the SHADES.

After the Prelude, will be perform'd a COMEDY, call'd  
**THE MISER.**

The MISER by Mr. WILSON,

(Being his first Appearance in that Character.)

LAPPET, (first Time) Mrs. LLOYD.

The other Characters will be expressed in future Bills.  
End of the Comedy, Mr. WILSON will present the Audience  
with a *Commutation Act*, called  
**TWISTINGS AND TWININGS;**  
Or, TEA's the TWADDLE.

After the Twaddle,  
**JOE HAYNES'S EPILOGUE,**  
 To be spoken by Mr. WILSON, riding on an ASS.  
 To conclude with a Musical Entertainment, call'd  
**THE QUAKER,**  
 In which Piece  
 Mr. MEADOWS,  
 From the Theatre-Royal, Dublin, will make his first  
 Appearance in this Kingdom.  
 Solomon, Mr. DE CASTRO,  
 (*FIRST TIME.*)  
 And, the Quaker, by Mr. DIGHTON,  
 Being his first Appearance in that Character.  
 Floretta, Mrs. BENSON.  
 And, Gellian, by a YOUNG LADY,  
 Being her first Appearance on any Stage.  
 The doors to be opened at half past Five, and begin  
 exactly at half past Six.  
 Tickets to be had, and Places taken of Mr. RICE, at the  
 Theatre.

GEOGHEGAN, Printer, at the Southwark Printing-office, No. 3, Kent-Street.

The above bill will show that our adventurer had abilities for the higher walks of the drama.

About this time Mr. Wroughton, the comedian, bought a share in the Wells of that celebrated actor, the late Tom King, of Drury-Lane Theatre, and a jealousy having arisen with the patentees of the winter theatres, they determined, if possible, to put down all the minor ones, on which the managers of the Wells brought in a bill in the House of Lords for leave

to allow them to perform only ; and, had the bill passed, all the others would have been shut up, and then that one alone would have had the exclusive right of performing in the summer season.

This was in the time of Lord Thurlow's chancellorship.

Mr. Astley being then in France, Mr. Pownall, a friend of his, wrote to him, when he immediately returned, and joined that general and sound actor, the late Mr. John Palmer, then of the Royalty Theatre, and Mr. Charles Hughes, the proprietor of the Royal Circus, in a petition to the House of Lords to have a like act granted to them. The managers of Sadler's Wells at the time conceived they had a prior right, from their being the oldest establishment as a minor theatre ; and Messrs. Astley, John Palmer, and Charles Hughes, caused a brief statement to be drawn up and printed of the whole of the case, and its copies were delivered to the Lords and Commons as they passed into their respective houses, praying for relief at their hands. Lord Thurlow, however, on looking at the bill, said, " Is it because they are the oldest offenders that they should claim this? No,—all or none !" and the bill was ordered to lie on the table.



The following is an advertisement of Mr. Astley in the summer of 1787 :

# ASTLEY'S AMPHITHEATRE.

And AMBIGU-COMIC, Westminster-Bridge.

**T**HIS and EVERY EVENING, the various ENTERTAINMENTS of this Place will continue, consisting of  
HORSEMANSHIP,

On 1, 2, 3, 4, 5, and 6 Horses,

By YOUNG ASTLEY, and others, the most eminent performers in the world.

Particularly, This Evening, the MANUAL EXERCISE, on Two Horses, and VESTRIS'S MINUET, on a single Horse, by Mr. ASTLEY, jun., and the TAYLOR to BRENTFORD, by Mr. ASTLEY, sen.

The Droll METAMORPHOSE on Two Horses ; or,  
The HUMOURS of the SACK.

A new Musical Piece, called The AIR BALLOON.

A new Burletta, called The GARDENERS.

Various FEATS ON the TIGHT ROPE ; and particularly the astonishing Exhibition on the SLACK ROPE, called The ROASTED FIG.

The Dancing Horses ; the much-admired Little Learned Horse, and wonderful sagacity in many more.

A Musical Piece, called

## THE RECRUIT.

TUMBLING by very capital Performers.

Likewise a new Ballet, called

## THE FORCE OF LOVE,

And a variety of other Entertainments.

The whole to conclude with a Grand

## FIRE-WORK,

In which will be introduced a most beautiful Piece, representing a Salamander pursuing a Diamond.

Boxes, 3s. Pit, 1s. 6d. Gallery, 1s.

Doors to be opened at Half past Five, and to begin at Half past Six o'clock precisely.

Places for the boxes to be taken of Mr. Connell, at the Amphitheatre.

Our Adventurer was led to believe that Mr. Astley, senior, was a very quarrelsome, arbitrary man, and coercive in his measures; however, he experienced to the contrary, for to him he was a very facetious, liberal person; for, in thirty-eight years that he was with him, he had never any difference, upon any account whatever, either *pro* or *con*. He was obstinate at times, to be sure, and would not give up his opinion to any one, but very forgiving the moment after. He was inclined to be a little deaf now and then, and at a rehearsal one day, our Adventurer was rehearsing a part in a low tone of voice, when Mr. Astley said, "Speak out, Sir." The former smiled, and told him, "Mr. Garrick never spoke out." Upon which, the other replied, "O, great man! go on, Sir!" and they laughed at each other very heartily.

The piece was entitled the "Laplanders," but Mr. Astley was then always in the habit of quarrelling with the band. His leader, at the time, was *Mr. Hindmarsh*, a very celebrated man in his profession. The music was by the late

Mr. W. Reeve. On the night of its first representation, the master carpenter had forgot to saw off one of the unpainted pieces of profile belonging to a wing, and observing it, he was in the act of sawing it off while the curtain was rising to soft music; Mr. Astley hearing this, went round to Mr. Smith, his then rough rider, and requested him to tell them not to *saw* so loud. Mr. Smith having often heard him differing with the band about their playing, went instantly across the ring, tapped Mr. Hindmarsh on the shoulder, and said to him, "Mr. Astley begs you will not *saw* so loud." Upon which, Hindmarsh returned for answer, "Tell Mr. Astley, it shall be the last piece I'll saw in his theatre." Upon the curtain dropping, Hindmarsh left the orchestra quite inflamed, and went immediately to him for an explanation, saying, "He was not used to such treatment." "What do you mean?" said Mr. Astley. "Why," replied Hindmarsh, "You sent me word round by Mr. Smith, not to *saw* so loud." "Me!" (observed Mr. Astley, with astonishment) "Me, Hindmarsh! I never took you for a carpenter before." Upon the mistake being rectified, they shook hands, and were friends again.

Shortly after, Mr. Astley had made good his

success in Paris, and having only a license for equestrian performances, but possessing a spirit that would not be daunted by opposition, he, as a truly adventurous man, built a stage for the purpose of tumbling, &c. This, a Mr. Nicolai, the proprietor of a kind of Sadler's Wells there, was jealous at the attempt, and applied to *Monseigneur le Lieutenant General de Police* on the subject, to prevent its proceeding further; who, on his representation, ordered Mr. Astley to desist in that particular, because it was a regulation there, not to admit of two theatres of the same kind; but he, determined still not to be thwarted, caused a number of horses, (as will be seen by the *fac simile* of a print, which he had engraved and printed, by a celebrated Parisian artist, to give every publicity to his evading the interdiction which had been so put upon him, and which we presume on giving our readers upon a lesser scale than the original one, to accord with the size of this book,) to be so harnessed and tackled together as one solid body, or as so many well driven piles, that he was enabled to frame a platform stage to rest on their backs in a firm, steady manner, by which means, he accomplished his evasion of the authority of the police, to the great discomfiture of Mr. Nicolai, as, on that

l de Police.

S

Par Permission du ROI, & de Monseigneur le Lieutenant-Général de Police.

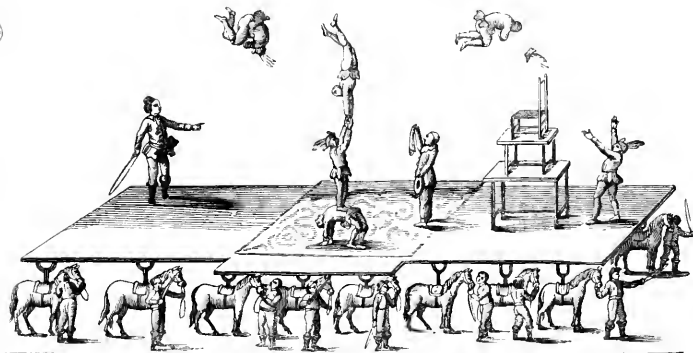
**E X E R C I C E S**  
**S U R P R E N A N S**

*DES SIEURS*

**A S T L E Y,**

*RUE ET FAUXBOURG DU TEMPLE,*

Aujourd'hui MERCREDI 27 Décembre 1786.



[To face p. 44.]

plan, his performance was still but horsemanship, and the ingenuity of Mr. Astley was most liberally rewarded by the people of Paris, natives as well as resident strangers of all nations, on the occasion.

During Mr. Astley's stay, that season, in Paris, the late Mr. Astley, jun., then a fine young man, was sent for by the late unfortunate Louis XVI., and his (equally so) beautiful Queen Consort, Maria Antoinette, to perform, by their command, before them, at the Court of Versailles, when they were so highly delighted with his manly agility, symmetry of figure, elegance of attitude, and gentlemanly deportment, that they were graciously pleased condescendingly to present him with a gold medal set with diamonds, and, at the same time, in the most dignified and handsome manner, designated him the "English Rose," in allusion to that most accomplished of dancers, the original "Vestris," who was then styled the "French Rose."

The latter gentleman, when in England, (being the principal dancer and ballet-master of the King's Theatre, Haymarket,) was patronised by the late Duke and Duchess of Devonshire, who was the most beautiful woman of the age, as well

as the most accomplished, open, sincere, disinterested, humane, and charitable one in existence; and they gave him free access to their splendid mansion "Devonshire" house, Piccadilly, and to all their country-seats, which are as far-famed as any in our island; till the unprecedented liberties so given him, raised in his manner an air of insolence and presuming audacity, which was increased by his always having the honour of opening the balls personally with the Duchess.

The Duke, one night, complimented him on his dancing in a ballet with Madame Hilligsberg, at the Opera, when Vestris vauntingly said, "My Lord Duke, I am astonished at dat, when there have been only three great men in de world, that is Voltaire; Frederick, de King of Prussia; and—(pausing)—myself."

This egotism so disgusted the Duke, that when the next private ball took place, Vestris, as usual, attended, and was announced amongst the rest. Upon his Grace hearing it, he met the former, and extending his arms across the staircase, said, "Mr. Vestris, the Duchess don't dance to-night." The latter took the hint, and precipitately left his Grace.

Mr. Astley, sen., on another return from



France, brought over a little spectacle, which he had got translated, and entitled "Sailors and Savages." His composer, at that time, was named Heron, not remembering his name, he always called him Dr. Herring, and said to him, "Doctor, I want you to compose me a tune for a combat of two broad-swords, to re, tang, tang, tang." Between the principal savage and the sailor was a broad-sword combat; and on the night of the first rehearsal of it, Mr. Astley, sen. was seated in the front of the stage, as usual. The savage was performed by Mr. John Taylor, Mr. Astley's nephew; and the lieutenant, by Mr. John Astley, his son; after the set-to with the swords, the old gentleman was somewhat displeased at it, as it was not striking enough. He got up, and vociferously bawled out to his son, "Johnny! Johnny! this won't do—we must have shields." Heron, on hearing the name of Shields, thought he wanted the composer of that name, jumped from his seat, and getting the parts of the orchestra together, he got on the stage, tore them in piece-meal, and then, in a high tone of voice said, "Now send for Shields." Mr. Astley was surprised, not knowing the cause which had so offended the enraged musician, and said, "What is it

you mean, Dr. Herring." "Why," said Heron, "If Mr. Shields can compose better than me, send for him at once." "Oh, by G—d!" replied Mr. Astley, "I meant a pair of shields, Sir, for the fight!" A reconciliation took place, and Heron re-composed the music.

About this time, to show the speculative turn of the man's mind, we will remark, that he built a very large bathing-machine, which was stationed the Vauxhall side of Westminster Bridge, but not answering expectation, it went to decay, and after a few years, was broke up.

Mr. Astley's jealousy at the success of the Royal Circus (which had ever kept him in a ferment from its first opening) increasing, he determined to keep secret the bringing out of all new pieces, and therefore *num* was the order of the day with the people engaged in the theatre at his request. The late Duke of Gordon at that time sent two horses to be broke by Mr. Astley; and it happened on a night rehearsal of a new piece, about six o'clock. The Company were all assembled on the stage. His Grace, who was in the ring at the same time, with a small stick in his hand beating his boots, and it being Sunday the performers were all respectably dressed. When the curtain rose, Mr. Astley

seeing a person in the circle, and not knowing him to be the Duke, he called to him, and said, "Come here, sir, I want you upon the stage!" Mr. Astley, junior, being present, and knowing it to be his Grace, ran immediately to his father, and said, "Father, that's his Grace the Duke of Gordon you are speaking to!" Mr. Astley, senior, replied, "By G--d! my Lord Duke, I beg your pardon," (pulling off his hat very humbly :) "I took you for one of my performers!" Upon which his Grace smiled; they mutually bowed; and the latter left the theatre.

He was now accustomed to give fireworks on our late venerable Majesty's birth-day from barges moored in the centre of the Thames, off Stangate, when the performances of the night were over; but some accidents happened at one of them, and many lives were lost, from which cause they were discontinued, and a prize wherry given away every anniversary, till a year or so after Mr. Astley senior's, death, when the good old custom was done away with.

One day, for a considerable wager, he floated on his back in the Thames, from Westminster Bridge to Blackfriars, with a flag erect in each hand. He was a very expert swimmer.

At this period of our history we have thought

proper to introduce another of his advertisements, to shew how he was enlarging his property, and extending his views towards a general aggrandizement of popular favour.

The Troop of Horsemen and Horses, which have been some time past exhibiting with uncommon applause in several capital Towns in England, with Mr. ASTLEY, sen., have This Day joined the Troop in London, for the purpose of going to Paris for the Winter Season. This junction will give the Public an opportunity (for a few days only) of seeing a Trial of Skill, and the most extraordinary Display of Horsemanship ever exhibited.

#### EXTRAORDINARY AMUSEMENTS.

This present Evening, at ASTLEY's Amphitheatre, Westminster-Bridge.

YOUNG ASTLEY at the HEAD of both Troops.

Likewise this Evening, the pleasing Exhibition of

**THE OMBRES CHINOISES;**

Or, CHINESE SHADOWS.

Many Comic Scenes, particularly

**The BROKEN BRIDGE:** Or, Insolent Carpenter, &c.

A Musical Piece in One Act, called,

**The RIDICULOUS COURTSHIP:** or, The REASONABLE FOOL.

A Pantomime Dance, called

**The MARAUDER ;** or, A Peep at Algiers.

New Dresses, Music, Scenery, and Machinery, exhibiting a striking View of Algiers.

A MINUET danced by Two Horses ;

Tumbling, Rope-Vaulting, and Entertainments of the like kind, by a Group of Capital Performers.

By desire, the **TAILOR RIDING to BRENTFORD,**

And the Exhibition of the Little Conjuring Horse.

The **ENGLISH ROSSIGNOL**, will Warble, Juk, and Sing, in Imitation of various Birds, accompanying a Band of Music.

A new Pantomime, called

### **HARLEQUIN EMPEROR OF THE MOON.**

With new Scenes, Dresses, Music, and Decorations.

The Pantomime to conclude with a Grand Procession Dancing, a full Chorus, and a beautiful Representation of the Moon.

The whole to conclude with new

### **FIRE-WORKS.**

Doors to be opened at half past Five, to begin at half past Six o'Clock.

Boxes, 3s. Pit, 1s. 6d. Gallery, 1s.

Places for the boxes to be taken of Mr. Connell, at the Amphitheatre.

N. B. Mr. Astley begs leave to inform the Nobility, Gentry, and others, that during his short stay in England, he and assistants will attend every morning from nine to twelve, for the purpose of instructing more speedily ladies and gentlemen the true and safe method to ride, and a complete management of the horse.

Term, One Guinea and One Shilling for Six Lessons.

Mr. Astley had for some time before the year 1789 taken a piece of ground, which had formerly been an old bishop's mansion, in Peter-street, Dublin, and possessed of a large rookery. It belonged to a very rich man, Sir Capel Molineux, and from his former interest with the Royal Family he procured a patent for an amphitheatre, which he soon erected on the above scite.

This alarmed the Patentee of the Theatre there, the great Mr. Daly, who then kept that place of entertainment in a most wretched, filthy, degraded state. The men performers he nearly starved on playhouse pay, performing once or twice a week instead of every night; and the women he kept by the same means, in a state of compliance with his desires.


This being the nature of his management and conduct, he was execrated not only by the performers but the whole of the people in the city and metropolis of Ireland; and the Lord Chancellor Earl Fitzgibbon, the Earl of Ormond, Lord Westmeath, the Honourable Mr. Butler, Lord Ormond's brother, and many others of the nobility and gentry of that country were determined to have a decent and respectable theatre, and were not long about it, for at the first subscription they raised 30,000*l.* to go on with. A person named Paddy Owenson, a low comedian, had a small theatre, in Fish-shamble-street, at the time, which they purchased of him. The management of the whole was given to Frederick Jones, Esq., who had lost vast sums of money at play with the highest of the nobility. As they could not take money at the doors, without an act of parliament for that purpose, the people

were admitted by subscription tickets given them by the subscribers. The ladies of the drama were professional ones ; but the gentlemen of it were persons of rank and title, and many of them displayed great merit. Lord Westmeath was an excellent " Father Luke," equal to the late O'Reilley. This afforded rational amusement ; and Mr. Daly's theatre was not visited, but, on the contrary, totally neglected.

In consequence of his bad managerial conduct, the nobility totally deserted him, as well as the public.

Mr. Astley being now without opposition, he was completely successful ; so much so, that in the historical production of Captain Cook, his house was crowded to that degree, that the audience occupied the principal part of the stage, and the performance was frequently gone through without the actual display of the necessary scenic department, except that of " Three Huts."

Here we present our readers with a bill of the performances in the course of the existence of the patent.

 The last **SIX DAYS** of the Patent (which concludes on Thursday, 31st January, 1793.)

**AMPHITHEATRE ROYAL, PETER-STREET.**

This present **FRIDAY**, 25th of **JANUARY**, 1793,  
Will be presented (for the last Time this Season)

A Comic **PANTOMIME**, called,  
**HARLEQUIN'S MEDLEY.**

A **MUSICAL FARCE**, called The  
**M I S E R,**

|           |                |  |                             |
|-----------|----------------|--|-----------------------------|
| Saveall,  | Mr. Johannot ; |  | Mrs. Saveall, Mrs. Henley ; |
| Ward,     | Mr. Connell ;  |  | and                         |
| Volatile, | Mr. Decastro ; |  | Nancy, Mrs. Saunders.       |

Likewise (for the last Time this Season, and by Particular Desire)

A **PANTOMIMIC SKETCH**, founded on Fact, and  
which lately occurred in **FRANCE**, called  
**LA FORET NOIRE ;**  
Or, The **NATURAL SON.**

Rosetta (in love with Loredan, and by whom she has a Son) Miss **SMITH** ; Albert (Father to Rosetta) Mr. Connell ; Loredan (Suitor to Rosetta) Sig. Marqui ; Alphonse (Lover to Rosetta) Mons. Mercerot ; Turcamort (Chief of the Banditti) Mons. Laurent ; Banditti, Messrs. Lalouette ; Jenkins, Miller, Tyler, Collett, Lawrence, and Decastro ; Servants to Albert, Messrs. Jefferies and Davis ; Lads and Lasses, &c. Patrols, Messrs. Fox and Henley ; and the Natural Son, Master **GEORGE PINTO SAUNDERS**, (a Child of Six Years old, being his second appearance on any Stage.)

He will introduce a favourite Solo on the **VIOLIN.**

The wonderful Abilities of this Child, in the Musical Line, have been the Admiration of the greatest Connoisseurs and Professors.

**HORSEMANSHIP**, by Mr. **DAVIS.**



(Positively, for the last Time this Season) a Comic Musical Interlude, called, The

## HAUNTED VILLAGE.

EQUESTRIAN EXERCISES by the **LITTLE DEVIL.**

The Whole to conclude (1st Time this Season,) with a Superb Grand PANTOMIME, (in Two Parts only) called,

## DEATH OF CAPTAIN COOK:

Exhibiting the Manners, Customs, Marriages, Implements of War, Combats, &c., of the

**ISLANDERS of O-WHY-EE, in the SOUTH SEA.**

With New Scenery, Machinery, Dresses, and other Decorations.

Characters—Terreoboo (King of the Island) Mr. Whitmore ; Pareea, Mons. Laurent ; Capt. Cook, Mons. Mercerot ; Lieutenant, Mr. Connell ; Lieutenant of Marines, Mr. Decastro ; Priest, Mr. Davis ; Emai (a Relation of the King's) Miss SMITH ; and

**KOAH, by Mr. ASTLEY, Jun.**

Soldiers and Sailors, Islanders of the King's Party, Islanders of Koah's Party, Women and Girls of the Island, by the rest of the Company.

In Part the 1st, will be introduced, an Internal View of the **ISLAND of O-WHY-EE.**

In Part the 2d, a View of the **SEA SHORE**, on the Island near **KARRAKOOA.**

With the Arrival of the Resolution ;—Captain Cook's Reception by the Natives ; the treacherous Designs of Koah prevented by the Captain's preparation for Battle ;—the Manner in which Captain Cook fell a sacrifice ; concluding with A BEAUTIFUL PICTURE.

~~At~~ Doors to be opened at Six o'Clock, and to begin precisely at Seven.

Boxes, 3s. 3d. Pit, 2s 2d. Gallery, 1s. 1d.

\* \* Places to be taken of Mrs. CONNELL, at the Theatre,

from Eleven till Four o'Clock : Servants to attend to keep them at a Quarter before Six ; and from the many Inconveniences attending keeping Places until a late Hour, no Servant can possibly remain after Eight o'Clock.

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WANTED.

A Sloop, Brig, or Ship, to freight for Liverpool, with sundry Scenery, Machinery, and Baggage only ; to sail on or before the 2d February next—Any of the return Colliers to Whitehaven, will be treated with.

Apply to Mr. ASTLEY, immediately.

*Vivant Rex et Regina.*

Last six days of the patent, 25th January, 1793.

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Previous to the alarm which Mr. Daly had so sensibly felt as regarded his powerful opponent, and wishing to crush him and all his exertions, he examined, or caused to be so, not only by himself, who was bred an attorney as well as his brother, who was then pleading in the four courts of Dublin, besides the aid of his brother barristers, as to the legality of Mr. Astley playing the musical entertainments of *Lock and Key*, *My Grandmother*, the “*Rage*,” the “*Town before you*,” and so forth, on the patent which he had so obtained.

Mr. Astley having advertised these pieces as farces, and not as they ought to have been, musical ones, a question was raised amongst Mr. Daly's legal advisers on that point, in

order to try it with an invidious view to crush the former's exertions, and confine him to little recitative pieces.

Tiger with tiger, bear with bear, you'll find  
In leagues offensive and defensive join'd.—TATE.

Law then showed its stern front,—opposition met it; and both attorneys and counsellors felt an increase of fees and speculative ability, at the expense of both the litigators' pockets. This, no doubt, each party felt; but, as Mr. Astley was a man of that determined mind, that he was not to be subdued or conquered easily, he stood the test with right good will, resolutely bent to “sink or swim.”

This contest lasted many years, till at last it was left to the opinion of the twelve judges.

About that time the once inimitable George Frederic Cooke, well known to Europe and America as an actor, (the latter place having the honour of consigning him to his mother earth,) was confined in Carlisle Gaol for a debt which he had incurred with his then managers of 100*l.*, who were the proprietors of the Manchester and Liverpool theatres, Messrs. Ward and Banks, and which he disputed. Mr. Daly, hearing of this, immediately despatched his local ambassador,

“ Bob Hitchcock,” to the above prison to pay the debt, and bring Mr. Cooke back with him at any price whatever to Dublin.

Mr. Daly’s agent arrived in safety; and, in a conversation with Mr. George Cooke, then explained his mission, when the latter required some hours’ consideration ere he would give a positive answer. Hitchcock then ordered dinner for himself, Mr. Cooke, and the governor of the prison. They spent a merry evening together, and Mr. Hitchcock the next morning waited on Mr. Cooke for his final determination; the result was, that the latter accepted of the proposition; his debt was discharged with all attendant expenses, and they both made their ready way to Ireland’s hospitable city, and Mr. Cooke was introduced to Mr. Daly, who invited him to dinner on the following Sunday; and in the mean time, having heard so much of his eccentric habits, strange peculiarities, and great excellence in his profession, he sent a general invitation to the most distinguished wits of Dublin, his (Mr. Daly’s) particular friends, to dine with him also.

The day arrived; a pleasant gay party met: and after dinner the zest of the glass made a rapid increase in spirits. Wit and good humour

were the prevailing themes; and, had a record been made of their sportive effusions, the knowledge of them would have raised many a creative smile, and occasioned the broad laughter of a "bon vivant."

When Cooke was in high prime from his libations,—“Now, Mr. George Cooke,” said Daly, “to business; when will you come out?” “Oh,” says the other, “to-morrow night if you like.” Upon which Daly said, “O no, sir; I must announce so great a man as you for a week in the papers at least.” “Well,” says Cooke, “who’s to play second to me?” The reply from Daly was, “I will.” “You,” said Cooke, (looking at him earnestly,) “whom I am told is a great scoundrel, and a damned bad actor. No, no! that will never do: and now I’ll tell you the reason I came over here. It was only to vex those who caused me my incarceration.” A loud laughter at these words ensued at the expense of Mr. Daly from his friends, who were all instantly convinced of the eccentricity of the man from whom the words had flown. Mr. Daly laughed; Cooke was announced. In a few days he made his *debût* there, and was, of course, after his first performance, an established favourite.

A short time afterwards when Mr. Cooke (who was well known to possess a good heart, and willing at any time to assist a brother performer, when, from the hard gripe of necessity, he needed it,) was requested by one, he had long known, to leave his professional duties at the theatre, and perform for him at a village some little way distant from the Metropolis; he acceded with his usual good-nature. The play that was to be performed on that occasion, was that of "Addison's Cato;" of course, Mr. Cooke was the hero of the piece, and all went as well as could be expected from the subordinate characters till they reached the senate scene, when, in consequence of its being so imperfect, he started from his chair, threw down his truncheon, and exclaimed by way of impromptu, "No wonder Rome was damned, when it had such a blasted senate," and broke up the scene, "in most admirable disorder."

At the time of the late venerable King's restoration from his mental indisposition, there was a day of thanksgiving in London, and the King went to St. Paul's\*. A like observance of

\* In the early part of October, 1788, the first symptoms appeared of a severe disorder, which afflicted our late Gracious Sovereign; he was pronounced to be in a state of convales-

that joyful event took place in Dublin. At that time Mr. Astley, sen., was there with his company, and anxious in accordance with a command from the then Lord Lieutenant, to give a grand display of fireworks on Stephen's Green, with which he had been honoured. He set every nerve to work, and in the hall of his Amphitheatre, which was very large ; it being winter time, and the weather extremely damp, he spread the component parts of sulphur, nitre, gunpowder, charcoal, &c. on cartridge paper, on the floor of it to keep it dry ; a large fire being kept there at the time.

On this occasion he would not suffer any one to open the door of the hall but himself. He had with him, at that time, his celebrated equestrian clown John Miller, who, being a sporting man, a rustic of the same inclination, one Tom Marlow, came to inquire for him, and knocking at the hall door, it was opened by Mr. Astley, who asked him his business. His answer was he wanted Miller ; upon which, Mr. Astley, not wishing to refuse him admission if it could be

cence, February 17th, 1789. A day of general thanksgiving for his recovery was ordered at St. Paul's Cathedral, London, when he attended the service, with a great procession, April 23d, 1739.

complied with ; according to his notions, caught hold of the man's leg, and says, " Have you any nails in your shoes ?" The man was surprised, and made no answer ; upon which, Mr. Astley said, you don't understand me in *English*, then here's *Irish* for you, and harangued him in "*Erse*." Mr. Astley perceiving that he had, remarked, " Oh ! by G—d, another Guy Fawkes, not a Parliament blow-up, but a domestic one ; d——me, do you want to explode me and my whole family," as he was fearful that the nails of the man's shoes and those of the floor of the hall, might, by coming in contact with each other, produce fire, and that was the cause of this discomfiting reception to the innocent inquiring stranger ; and when John Miller became acquainted with it, he used his inventive faculties in relating the story, and upon each relation he introduced his witticisms with a glee, and so pointedly in satire, which his nature ever impelled him to, that it always occasioned a continued roar of laughter.

The winter season being over, Mr. Astley, as usual, returned to his opening Easter at Westminster Bridge, for the summer season, leaving his law disputes to a respectable attorney, a Mr. Dwyer, and a person of the name of Quintin



Kennedy, whose profession, or rather calling, was that of a debt collector, and occasionally crossed the Irish channel. In that pursuit, and on one occasion, Mr. Astley's table being always open to him, he called at Hercules Hall, Lambeth, and told him he had pleasant news for him; accordingly he was invited to dinner, and after the cloth was removed, Mr. Astley having a hogshead of claret in his cellar, which was a present from Mr. Vigne, the King's jeweller, in Dublin, very generously ordered some of it to be brought forward, knowing that the convivial circles of Ireland are partial to it. Our adventurer, on that occasion, calling on Mr. Astley at the time, he was invited by him also to partake of the wine. After a little movement round the festive board, Kennedy said, being an original "*broguist*," "Now I'll tell you, my dear Astley, some good news. My good fellow you have got four judges on your side, or in your *fæavour*, (alluding to his long-contested dispute with Mr. Daly)." "Holloa," says Mr. Astley to his niece, "bring another bottle, girl." That bottle being nearly out, Kennedy says, "Did I say four judges Mr. Astley? I made a mistake, by G—d it's six." Mr. Astley instantly said "another bottle then," which was brought, and ere it met the fate of

its predecessor, Mr. Kennedy kept increasing the number of judges, and Mr. Astley, to keep pace with him, the number of bottles; when it so happened at the conclusion, that there were twelve Irish judges on one side, and twelve bottles of *Bordeaux* claret on the other. Matters being so circumstanced, we will submit to our readers which party had the clearest and ripest understanding.

It so turned out, that the twelve judges established Mr. Astley's patent; in consequence of that, Mr. Daly, the patentee of the Irish theatre, waited upon Astley, with an interested view of lessening expenses on his side of the question, when the latter gave for answer, "I am no man of straw, Sir! I have fought and bled for my country, and my King has rewarded me for it." What these words meant, by way of application to the subject in dispute, we will leave our readers to determine, and, for brevity's sake, they must conjecture how the affair was settled; but we must observe, had Mr. Astley lost the question, he would have been minus 10,000l.

Once, when our adventurer was in Dublin, Mr. Astley insisted upon his giving some imitations, "Vocal and Rhetorical," of English actors; he expostulated with him upon his request,

saying, "That but few persons would understand him in Ireland." Mr. Fox, the prompter, seeing him advertised to give them, says to him, "Holloa! Jemmy, are you fond of raw potatoes for supper? if you are, you will have plenty of them to-night, as accompaniments to your imitations; however, I'll stand to the curtain, and when they come, I'll drop it;" which was literally the case; when Mr. Astley was convinced of the justness of the observation made, in the first instance, as to its impropriety.

The French Revolution breaking out in 1789, Mr. Astley was prevented from going to Paris, and sent an order to Mrs. Laurent, the mother of the once celebrated Clown of that name, to take possession of his Amphitheatre, in Paris, and some dwellings he had built about it, in his name, and to protect them from the universal devastation of the ravages committed by the people of the French nation, on lives, as well as property, at the time; which she did, as well as she could, but they were appropriated, by force, to the use of barracks; and the French government, when it came to possess a permanent stability, as will be hereafter particularly recorded, made him a proper recompense for them.

We believe we are correct when we say, that on the 16th of August 1794, his Royal Highness the Duke of York's birth-day, which happened on a Saturday, that the Royal Amphitheatre of Arts was burnt down, and every property attached to it consumed; amongst the rest, our Adventurer met with a considerable loss in his own private clothes, jewels, and valuable properties, particularly three excellent wigs, which had formerly been the property of Mr. David Garrick, and which the former held as sacred to the memory of that great man; and in consequence of the fire he took his annual benefit at the Royalty Theatre, as the following head of the bill for that night will shew :

Royalty Theatre, *Wellclose-Square.*

For the BENEFIT of Mr. DECASTRO,

On MONDAY, the 22d of SEPTEMBER, 1794.

Mr. DECASTRO, with the deepest Sense of Gratitude for past Favours, humbly begs Leave to represent to his Friends and the Public at large, that, on Account of the late lamentable and irreparable Loss, by FIRE, of Mr. ASTLEY'S AMPHITHEATRE, *Westminster Bridge*, the PERFORMERS were, *for a Time*, deprived of their Situations, (or rather the Profits resulting from them) and *totally* of their BENEFITS *this* Season, unless another Theatre could be procured for that purpose.

Mr. D. having, at length, succeeding in engaging the ROYALTY, and a COMPANY which he flatters himself, will by

no means disgrace it, has only to add, that no Exertions on his Part shall be wanting to render the ENTERTAINMENTS designed for his BENEFIT, worthy the Attention of the Town; and the HOUSE, and Avenues to it, as warm, and well lighted, as Circumstances and Necessity shall require.

Here, our Adventurer shines forth as a Manager, and we have understood, that though his season was short, yet it was a productive one.

Mr. Astley was on the Continent, at the time, with the regiment he had formerly belonged to; and the Duke of York being there also, and having seen an account of it in the English newspapers, which had been sent over for his perusal, his Royal Highness sent for Mr. Astley, and informed him of his misfortune, who, upon receiving the information, went to his Colonel, and being only with him as a volunteer, he sought leave of absence, to retrieve his heavy loss, if possible, and it was accordingly granted him.

Upon his arrival in London, he hastened with all speed to Westminster Bridge, where the ruins of his Amphitheatre immediately struck his view; and a day or two afterwards, he called his company together with the utmost *sang froid*, and coolly observed to them, “ Now, girls and boys, we must begin again—no deserters among you, I

hope—stick by me, I'll give you all half salaries till we commence once more; and if any of you wish to take benefits, I'll do what I can for you." He then took the Old Lyceum Theatre, now the English Opera House, of Mr. Lingham, the then proprietor of it, who was a breeches-maker in the Strand, and lived nearly opposite, which he, in a very short time, opened for equestrian performances only, until his new Amphitheatre was erected on the scite of the old one; and from his incessant labours, and early diligence, it was ready for the reception of the public in seven months' time, from the other being burnt down, and opened on Easter Monday, 1795. It cost an immense sum of money, and it was the astonishment of every one who knew of it, how he could have realized such a sum, or obtained the credit to accomplish such an arduous undertaking, under all his misfortunes; but it showed that he was that kind of man, that he was ever determined to surmount all obstacles, however hard they might appear to be effected.

The season being successful, towards the winter, as usual, he made Dublin his winter quarters; and the Theatre Royal, Liverpool, on his return to London, in the spring; his half-way house, as he called it.

On one of his returns, the late Mr. John Philip Kemble,

One of uncommon silence and reserve,

was proprietor of the latter theatre. Mr. Astley's stay there was generally twenty-one days ; and, at that time, he engaged it of him for that limited period, at the price of one hundred guineas, being then afflicted with the gout, he could not attend for the first week ; and that being the case, he settled the sixth night's accounts with the late Mr. Adams, (who was his treasurer, paid the people, and gave orders for leaving the towns they used to perform at.) On entering into the account for the first week, Mr. Adams showed the receipt of so much money, with the addition of so many admission tickets, belonging to share-holders, &c. At this, Mr. Astley said, " What, silver tickets, Adams? My baker don't give me a loaf for nothing, nor my butcher a joint of meat for nothing ; don't stop them, let them come in ! I'll have them accounted for as a set off."

At the close of the three weeks Mr. Kemble, being in Liverpool, called on Astley for the 100*l*. The other did not know him, and accordingly said to Adams, " Who is that gentleman ?" who immediately replied, " Mr. Kemble, Sir!"

“ Oh ! brother,” observed Mr. Astley, “ I suppose you want your money ? Take a chair, you shall have it. Now, Mr. Adams, deduct the silver tickets from the 100*l.*; and now, brother,” addressing Mr. Kemble, “ I suppose you have no objection to take a bill at sight for a week ?” Kemble acquiesced, but upon looking over the account, he saw a great deduction for the silver tickets from the original sum, and he remarked, “ what do you think you are dealing with your horses ?” “ D—— me, Sir,” (with warmth), replied Mr. Astley, “ and do you think you are playing Richard the Third with me ?” The business was then left to a reference, and an award given in favour of Mr. Astley.

At the peace of Amiens, in the years 1801-2, the late King, with the Duke of York and his Royal Brothers, went to meet the returning army after their disembarkation at Woolwich and Greenwich; and Mr. Astley on the same day dressed himself in the Windsor uniform, and mounted on his charger highly caparisoned, waited the return of His Majesty, his attendants, and the troops, at the door of his Amphitheatre; when, as His Majesty was passing, the Duke being alongside of him, noticed Mr. Astley, which was returned in high military style



by the latter. His Majesty observing it, was pleased to say to his son, "Who is that, Frederick?" to which his Royal Highness immediately replied, "Mr. Astley, Sir, one of our good friends, a veteran\*, one that fought in the German war." Upon this the King turned towards Mr. Astley and made a most courteous assent to him, which so heightened the flattery of Astley, (which he was always fond of receiving, and especially from so gracious a quarter,) that it was a theme of exultation to him, and it was constant in his remembrance for a long while; and directly after it took place, he said to our adventurer, "Jemmy, my Sovereign did me the honour to bow to me just now; what do you think of that my dear boy?" which expression was repeated to all that he met with whom he knew, for some time afterwards.

And there were two other reasons why His Royal Highness knew the person of Mr. Astley

\* His peculiar knowledge of him arose from what follows. When the army, under the command of His Royal Highness, were embarking for the Continent, previous to the siege of Valenciennes, he made himself particularly useful in shipping the horses attached to it, at Greenwich and Woolwich, which his Royal Highness was highly pleased with, and assured him, that if ever he could, in any way serve him, he, Mr. Astley, might command him.

so well, namely, that while abroad in the first late war with the French on the Continent, amongst other things, that made the latter popular throughout the whole of the army, was, that being thoroughly conversant with the wants of a soldier in a campaign, as well as a thorough knowledge of the country, which, from his before travelling in it, he was so well acquainted with, was his endeavours to lessen the wants of his brethren in arms. When he left this country he took with him a very large strong chest, with bits of broad-cloth, thread, needles, leather, bristles, wax, in fact, every thing useful in camp in that way; besides 500 flannel jackets, and at the corner of each of them was sewed in a shilling\*, that in case they should be in want of money for refreshment they would know where they might find a "friend in need." Previous to its being got together, like a good tactician, he called his company to the theatre, and asked them what they would yield as contents for the chest? The ladies instantly offered their services in making the jackets, which was received very good-naturedly. Then the gentlemen all gave something, except our adventurer, to whom Mr.

\* Part of them were given by the persons belonging to his establishment.

Astley said, "Now, Decastro, what will you give?" The latter (having lately had a present made him of a "Thousand Segars," from a gentleman at Liverpool), answered "Why, I'll give you a thousand segars!" Upon which, Mr. Astley seemingly much pleased, replied, "Thank you, Jemmy; no bad thing, my lad, for the nose on a *cold bleak* night." They were accepted.

While Mr. Astley was abroad, in a retreat, by a dexterous manœuvre, he saved a "Piece of Ordnance" from being carried off by the enemy upon their advance (as they had taken possession of it) and presented it to the Duke of York, who generously made him a present of the four horses which drew it, which he immediately put up to the hammer; they were sold, and the produce of them Mr. Astley liberally caused to be expended in refreshments for his brother soldiers, who belonged to the division to which he was attached. These and many other striking traits in his surprising character induced the Duke to evince a more than common kindness for him; and, on his (Mr. Astley's) returning home, he was commissioned by his Royal Highness to escort Prince Ernest\*, one of his royal bro-

\* The present Duke of Cumberland.

thers, to his mother, the late Queen Charlotte, after the memorable battle at Tournay, with a letter to the Queen, recommending Mr. A. to her notice as a bold soldier, and a deserving veteran in their service.

When the troops had returned to this, their native country, he ordered seats to be made on each side of the ring, between the entrance to it and the orchestra, for their accommodation every night; and this practice was repeated till all who had reached home, and who were anxious to see the amusements of his theatre, had been admitted. This made him more popular than ever with the government and the military. A good piece of generalship in another respect, for it drew him crowded houses every night, to behold so many brave men who had endured the fatigues and toils of a soldier's life, in marching and counter-marching, besides the many "hair-breadth escapes and eminent perils of danger they had encountered in the Deadly Breach;" and who had bled to protect and maintain their king and country's honour and renown.

Before he gave up his management of the Amphitheatre, being lame from a wound he had received in the "*German*" war, he used every morning to require the attendance at "*Hercules*

Hall" of his prompter, Mr. John Fox, his amanuensis, Mrs. Maria Connell, &c. &c., where he held a sort of cabinet council, each of them having a book wherein they used to enter his especial orders for the management of the interior as well as the exterior of his Amphitheatre, &c. &c. One morning, before business was commenced, he exclaimed, "Before we proceed, I'll tell you a dream I had last night about my drunken man, Mulberry Stumpy," (which name he had given him from his having a very *red* nose and face, as well as a wooden leg.) "You all know Stumpy," said he, "and Long-Lane in the Borough. But the lane I saw in my dream last night was three times as long as that, and they were all 'Chandlers' Shops' right and left,—so down it Stumpy went, and he passed them on each side till he came to the bottom, and there was a 'Gin-Shop,' when in he started like a fox getting under cover from his pursuers,—for you all know he's fonder of drinking than eating." At this moment he received a note from Stumpy, (who had by some means or other broke into the "Borough Clink" under a suspicion of debt, he having been taken in execution for it, which act bore a strong resemblance of its being confirmed, praying relief at the hands of his master.

“ Holloa ! stop ! now, gentlemen and Mrs. Connell, my dream’s out : here’s Stumpy in the gin-shop, (meaning the gaol,) and there let him stop. So now then we’ll to business ;” which being over, he privately sent a person to the prison, and paid the debt and costs, when his Mulberry Stump (as he jocosely called him) regained his liberty, and was once more reinstated in his liberal master’s favour, with a hint to “ eat in future, and to drink no more.”

On one occasion, when he wanted to produce a local piece in a great hurry, he calls for his scene-painter, composer, master-carpenter, property-man, tailor, &c. &c. ; and says to them, “ Come, boys, go to work,—we must have a new piece out for next Monday night.” To which the master carpenter replied, “ That’s impossible.” “ Who’s Mr. Impossible, Sir ?” retorted Mr. Astley ; “ I don’t know him, Sir. He don’t live in this house, Sir.” Finding him determined they went to work, and with great difficulty they produced it. There was a boy that used to attend on the painters, and, being rather of a lazy turn, he did not supply them quick though with the materials they wanted, and they, therefore, complained to Mr. Astley of him.—upon which he sends for “ Joe,” which was

the boy's name. "Now, Joe, you are Mr. Astley, and I am Joe. Now I, being Joe, says, 'Master, what do you want?' 'I want a tub of size,' replied Joe, (according to his master's instructions). Mr. A. went and brought the tub of size, and said, 'There, master, therè's the size for you.' 'Now, master, what do you want?' said Mr. Astley. 'Some rose-pink,' returned Joe. 'There, master, there's the rose-pink; any thing more, master?' asked Mr. Astley. 'A barrel of whiting,' answered Joe. 'There, master, there's the whiting,' replied Mr. Astley: and, turning round, said, "Now, Joe, I am master again; and pray now did you ever hear of my three pleases?" "No, Sir," said the boy. "Then I'll tell you, Sir: come when you please, go when you please, and put your hand in my pocket as *deep* as you please. There now, Sir; there's my three pleases for you, Sir."

Mr. Godbold, the original proprietor of the well-known "Vegetable Syrup" was a friend of our adventurer, always patronised him on his benefit nights, and upon one of them came in his carriage, (which looked more like that of a Sheriff's from its gaudy appearance than those of the nobility and gentry in common). On stepping out of it he took our adventurer by

the hand, and accosted him very friendly. Upon this, Mr. Astley asked, "Who's that gentleman, Jemmy?" who replied, "Dr. Godbold!" Mr. A. instantly took the Doctor by the hand, and, laughing, said to him, "Doctor," (looking obliquely at his carriage at the time,) "we are doing it nicely, ar'nt we?" The Doctor, somewhat embarrassed, nodded assent, bowed, and passed on with a smiling air; whilst Mr. Astley shook both his sides with a "horse laugh."

At this time he had got up the Siege of Valenciennes, in a style of the first excellence, and it brought him great houses, as they overflowed every night during more than a usually long season. It was so popular that his present most gracious Majesty, then Prince of Wales, and his Royal Highness, our adventurer's beneficent, august, and illustrious patron of this work, in company with the Marquis of Hastings, then Earl Moira, honoured it with their frequent visits: the former of whom came one night by himself, and the theatre was so crowded, that he could not find room any where. Mr. Astley, who (in the seaman's phrase, if we do not offend by the term) ever kept his weather-eye up, (and on this occasion it penetrated like the eagle's toward the sun in his flight), was more



than anxious to accommodate his Royal Visitor, and used his utmost exertions to shew him his every attention, which his Royal Highness the Prince perceiving, declined accepting of it very condescendingly, (and with that suavity of manner which so eminently distinguishes his Majesty, as a gentleman of the most elevated rank in society,) with a smile, said, “ I wish every time I come I may be disappointed in the same kind of way. Astley, Never mind :” and upon the latter seeing his Majesty to his carriage, he graciously took leave of him, and it then drove off.

We will here, hoping at the same time in so doing we shall not be deemed intrusive, or by any means cutting the thread of our narrative, introduce a favourite duet, sung in the before-mentioned highly distinguished and universally patronised piece.

THE  
FAVOURITE DUET,

Sung by Messrs. JOHANNOT and DECASTRO, in the Characters of the FOP and CHALLON O'SHEE, a Serjeant of the First Regiment of Guards, in the Siege of VALENCIENNES, now performing at ASTLEY'S.

Tune—*O dear, what can the matter be.*

FOP. O dear! what will become of us!

IRISH SERJEANT. D—n me! how the Frenchmen will run from us!

FOP. Dear ! dear ! they'll kill every one of us.

SER. Let them come on, if they dare.

FOP. They'll take us for certain, and kill us and eat us.  
Instead of soup-meagre ;

SER. But first they must beat us.

FOP. O, I hope, Mr. Serjeant, they'll never defeat us !

SER. O yes, they shall dance in the air.

FOP. O dear ! what will become of us !

SER. O blood and ounds, don't bodder us.

FOP. O Lord ! I'm afraid they'll halter us !

SER. Bad luck to you, what brought you here ?\*

FOP. O Lord ! do but go, Sir, and I shall be easy.

SER. By my soul, hold your tongue, or I'll tickle your jasy.

FOP. O dear, I shall faint, or most surely go crazy.

SER. Blood and thunder, what have you to fear ?

FOP. O dear ! what are you saying, Sir ?

SER. Come, come, don't you be staying, Sir.

FOP. Dear, dear, where are we straying, Sir ?

SER. To the siege without murmur repair.

FOP. To the siege I dare never repair !

I wish I was home, and in Tavistock-street again.

SER. By my soul, it's a pity you ever should meet again.

FOP. I fear the Monsieurs, Sir, will never retreat again.

SER. We'll make them, my dear, in a panic retreat again.

FOP. O that I had something, dear Sir, but to eat again.

SER. By the Lord, how we'll lather away.

FOP. O Lord ! let us both run away.

\* In the delineation of these characters, the contrast is happily preserved, by exhibiting one as the essence of cowardice, and the other a cool, undaunted soldier, whose courage is not to be shaken by danger, when the interest of his country is at stake, and needs his assistance to defend it.

Mr. Astley, sometime after the establishment of the Union between this country and Ireland, conceiving, from the circumstance of the Irish Representation being transplanted to this, that that country would yield him no more gain; he very judgmatically deemed it prudent to part with his patent in his Amphitheatre in Dublin; and, to shew the liberality of the man, previous to the end of the first one, he generously gave 100*l.* a year to the Lying-in Hospital in that city, and that caused him a grant of a second patent, at the expiration of the first, which yearly bequest he was then compelled to make.

For some time, Mr. Astley not going there, it had been occupied by Mr. Benjamin Hady, and Mr. W. Davins, with their joint companies, at stated times, who met with every success and encouragement, from the excellence of their company, and especially from their prompt and decisive attention to a liberal public; their regular payment of all bills on the concern; and the gentlemanly appearance, and decorous deportment of all the performers, as well as the managers; a line of conduct that is sure to meet with its due reward—exclusive encouragement. Mr. H. Johnston\*, at

\* On Saturday, the 27th of November, 1802, Mr. Astley announced at the top of his bills, in Dublin, that his then

this time, having in contemplation a theatrical scheme in Dublin, he made overtures to Mr. Astley, to purchase of him the remainder of his patent there. A bargain being agreed on, it was assigned over to Mr. H. Johnston for 6000*l.*, we believe, and that gentleman went over to it; he made many alterations, and took with him a most powerful company, in fact, a double one, of the first eminence; but though patronised by the principal nobility and gentry in the island, not being aided by an equestrian company, as we suppose, or from some other cause, the scheme, which promised such brilliant success at the onset, in the end, was rendered abortive, and, at last, broke all to pieces. It is now a Blind Orphan School, as will be seen hereafter; and, in that case, we ardently hope, that in honour to such an institution being established, a watchful Providence may guard its future welfare, incessantly to shield it from the fate its predecessor met with.

Friends of distress! be your best fame  
The homage of the hearts ye raise!  
May distant climes still bless your name!  
And foreign tongues still speak your praise!  
Wide as the world your scene! and free  
As Heav'n's own gifts your Charity!

J. S.

patent for his Amphitheatre there, was but of short duration.

The following bill is nearly the last time that Astley's company ever performed there.

✂ The Last Night but One of the FRENCH COMPANY'S  
*Appearing in this Kingdom.*

AMPHITHEATRE-ROYAL, PETER-STREET.

*This present* FRIDAY, Feb. 11th, 1803,

Their Majesties' Servants will Act (5th Time in this Kingdom,) a New *Pantomimic Spectacle*, called,

CALEDONIAN REVELS;

Or, The DEAD ALIVE.

Principal Characters by Mr. Mercerot, Mr. Lalouette, and Mr. Laurent.—Mrs. Mercerot, Mrs. Wallack, and Miss Johannot.

After which, by particular Desire, (for the 11th Time,) an entire New Grand SPECTACLE, *as performed by the following French Company, at the Theatre of the City in Paris*, 200 successive nights, with *New Scenery, Machinery, Dresses, Music, &c.*, with grand uncommon Combats, Military Evolutions, *Siege by Land and Sea*, wide-spreading Conflagration, &c., (produced and got up under the immediate Direction of Mons. GOUGISBUS, Sen.) called,

THE KNIGHTS OF THE SUN;

OR, LOVE AND DANGER.

Commencing with a *Splendid and Nouvelle Tournament*, as performed at the Grand Fête given in consequence of the happy return of *Peace*, in Paris, before the *First Consul BONAPARTE*.

Principal Characters.—Confidant to Marfeld, Mons. Boulanger; *Four Esquires in Marfeld's Suite*, Messrs. Roge, Charles, Trivers, and Papillon; *Four Esquires in Delfor's Suite*, Messrs. La Fleche, Dunois, Azambre, and St. Martin. Principal Knight, Confidant to Delfor, Mons. Gougisbus, jun. Principal Vassals, Mons. Blondin and Mademoiselle Mon-

cassin ; Anchoret, Mr. Fisher. Count Marfeld, (*a Sovereign Lord*) Mons. Laurent ; Delfor, (*Principal Knight of the Sun*) Mons. Gougisbus, sen. ; and Florida, Mademoiselle Le Fevre. Principal Dancers, Mr. and Mrs. Mercerot, and Miss Johannot. Knights of the Sun, Knights of the Lamb, Vassals, Dancers, *Army in Marfeld's Pay, Army of the Knights of the Sun, &c. &c.*

The Scenery, Machinery, &c., designed by Mr. Grieve, and executed by him, Mr. Smith, Mr. Marchbank, and Assistants.—The Dresses after the French Costume, by Messrs. Gotleb, Klarey, Williams, &c.

In the course of the Evening, various Feats of  
HORSEMANSHIP.

During the Entertainments, the favourite Song, written by Mr. Upton, to be sung by Mr. Johannot, called,  
*BARNY, LEAVE THE GIRL ALONE.*

Also, a New Song, by Mr. Wallack, called,  
WHACK! HONEY, WHACK!

The whole to conclude with a *Comic Pantomime*, with extensive Scenery, Machinery, Decorations, Mechanical Changes, and Deceptions, written by Mr. Astley, jun., called,

THE PHŒNIX ;

OR, HARLEQUIN AND LILLIPO.

In the course of which, a grand Variety of Scenery will be displayed, of which the following are the most striking:

The Regions of Fire, with its transformation to a Manor-house and Park—The Family in an Uproar—The Enchanted Library—Harlequin in and out of a Book—The Disastrous Breakfast, and the Clown in a Bird-cage—The Lowly Village—Columbine in a Box and out of a Wheelbarrow, and the Clown caught by the Nose—The Cow and the Snuffers, with a Pump transformed into the Temple of Ceres—The Clown in a Pickle—A Magical Cottage, and the Clown's Misfortune with an Old Woman's Head—The Sick-Room to

a Churchyard—The Clown turned Doctor, and the Tombstones animated.

*Mons. Garnerin and Capt. Sowden's Aërial Voyage in a BALLOON, with an exact Representation of its Appearance OVER LONDON, and its Descent near Colchester, in the REAL CAR, as presented by Mons. Garnerin to Mr. Astley. And lastly, the Manor Vault into a Magnificent Fancy Temple.*

On Monday next, Feb. 14th, 1803, will be presented by *particular Desire, and for that Night only,* OSCAR and MALVINA, or the HALL of FINGAL: For the Benefit of Mr. ASTLEY, Jun.—*With a Variety of other Entertainments.*

Boxes, 4s. 4d.—Pit, 2s. 2d.—Gallery, 1s. 1d.

\* \* \* Doors to be opened at half past Six o'Clock, and commence at Seven precisely.—Places to be taken of Mrs. CONNELL, Box-keeper, at the Theatre, from Eleven till Three o'Clock.

† † † *Servants to attend at Six o'Clock precisely ; and no Places can be kept after half past Seven.*

Peace being before this time established between this country and France, Mr. Astley went on the Continent to prosecute his claims respecting the property he had left there previous to the French Revolution, and preferred them before the Consular government of that country. The man who since held the world in awe\* was then “*First*

\* But now lies entombed in a sequestered spot of a far remote island, which, from its rocky shores and lonely situation, surrounded by an immense ocean, was alone deemed a place of impregnable security for such an active, daring, and

*Consul*," and to him Mr. Astley, through the agency of his ministers, pressed himself and his claims on his notice. Great as was that exalted character, and weighed down with state affairs, he did not overlook the humble pretensions of the claimant, but caused inquiry to be made as to the veracity of his memorial ; and, to be brief, the result was, that he was put in possession of his premises after receiving the rent due for their use during the whole of the time they had been so occupied, when he repaired and continued improving them till *Buonaparte*, on a sudden, laid an embargo on all the ports within his dominions, and sent thousands of English visitants who were there at the time to "*Verdun*" as prisoners of war, where they remained for years, till the overthrow of *Napoleon's* dynasty, and the restoration of *Louis* the Eighteenth to the throne of his ancestors ; and upon the conclusion of a general peace, those who had escaped the ravages of death from so long a period of exile from the land of their fathers, returned to it

turbulent spirit ; one that the annals of history, ancient and modern, cannot eclipse : and, it is likely, futurity has not in its womb the like. But peace to his manes ; his memory is immortal, and the laurels that he gained in the lap of Victory will never fade, though hard pressed by the mouldering hand of Hoary Time.



again, to their families and friends ; but, strange to relate, Mr. Astley avoided this general seizure, and arrived safe in England, with nothing more than the haste in which he made his flight could render portable. The fact was, that he had learnt from the *English* papers in *Paris*, where he then resided, that his *Amphitheatre* had once more fallen a prey to the devouring flames ; and his anxiety was inconceivable to find a quick and safe mode of leaving that country, and to effect his purpose he “ shammed *Abraham*,” (as it is called), and procured a doctor to give him a letter to remove to *Montpelier*, to drink the waters for the benefit of his health, when the official authorities gave him a passport for that purpose ; on reaching there, his disorder of course was removed, and he set forth with alacrity on his journey, (accompanied by two of his nieces) for his native home. The post-boy who drove him was not sufficiently on the alert for his extra speed, and as he was fully sensible of the danger that awaited him if overtaken or stopped in his career, he drew forth a brace of pistols and threatened immediate dissolution to the French postillion if he did not make all the haste he could. The intimation had the desired effect, and in this

manner he passed the French frontiers, where, finding himself a little more secure, his hurry became less, and making his way to England, he arrived there to the astonishment of every one, who thought he was still in France ; and, from public report, conceived to be confined there amongst his fellow-countrymen, as a prisoner of war.

The Amphitheatre was burnt down a second time on the 2d of September, 1803, there being nine years' distance between the first and the last fire\*.

In consequence of this second conflagration, our adventurer being burnt out once more, applied to Messrs. Jones, Cross, and Hodson, the proprietors of the Royal Circus, to take that house one night for his benefit in the following October, and those gentlemen immediately complied with his request ; thus, the scene of his future efforts was transplanted to that theatre, and here follows his announce bill for that night :—

\* Old Drury Lane was built in 1662,—destroyed 1672,—pulled down 1791,—rebuilt 1794,—burnt 24th February, 1809,—rebuilt 1812. Old Covent Garden built 1733,—enlarged 1792,—burnt 20th September, 1808,—rebuilt 1809.

## ROYAL CIRCUS.

For the benefit of Mr. DECASTRO, Saturday, October  
29, 1803.

Mr. DECASTRO most respectfully begs leave to acquaint his Friends and the Public, that in consequence of the late calamitous occurrence at the Amphitheatre, Westminster Bridge, the Managers of the Royal Circus have kindly permitted him to take his Annual Benefit as above ; when they may depend on every exertion being made to merit their patronage and approbation.

The Entertainments will consist of DANCING, a NEW  
BALLET, a New

## GRAND SERIOUS SPECTACLE,

And for that Night Mr. DECASTRO will deliver Vocal and Rhetorical Imitations, of the Old and New School.

The whole to conclude with

## A COMIC PANTOMIME.

Tickets to be had of Mr. Decastro, Bishop's-Wall, Stangate.  
Places for the Boxes to be taken at the Royal Circus.

\* \* \* Mr. DECASTRO solicits those Ladies and Gentlemen who may honour him with their company on his Benefit Night, that they will please to send their Servants to keep Places by half-past five o'clock, in order that no inconvenience may arise.

According to the saying " that one misfortune seldom comes alone," the night, set apart for a chance to remunerate him for his loss, turned out to be the most unfortunate one that could be for that purpose, as the atmosphere was completely enveloped in fog, which of course was a great draw-

back to the receipts of the house. Numberless accidents happened to passengers that evening, and particularly one which we will mention, as it relates to a worthy friend and patron of his, the late highly-respected and deeply lamented Abraham Goldsmid, Esq. (the pannel of whose carriage was drove in as he was about to reach that theatre), for he ever very liberally stood forward on those occasions. In addition to the regular performances of that evening, a catch and glee club, assisted by numerous first-rate singers from the different theatres was produced; and Mr. Decastro sung the favourite song of "Sheva's Creed." In the course of the afternoon of the day, Mr. Astley, sen., waited on him for box tickets, observing, "I am sorry to see this fog, Jemmy; however, me and my family will be there, but you must get some hundreds of links though, Jem, to light your friends home." Owing to the unfavourable state of the weather his expectations were not realized, but as he could not "Snow white" his philosophy taught him to be content with "Snowing brown."

During the following winter he went to Dublin with the company under Mr. Astley, jun., and meanwhile a new Amphitheatre (now called Davis's Royal Amphitheatre,) was re-building at

Westminster Bridge. The astonishing rapid manner in which the elegant structure was proceeded with, drew forth the universal attention and notice of all ranks in and adjacent to the Metropolis. Persons of the highest rank and title came to see it ; and, amongst many others, as professional characters, Messrs. Harris, Lewis, J. P. Kemble, &c., who all expressed their entire approbation of the mode adopted, which sprang from the active mind and person of Mr. Astley, sen., whose attendance there was beyond all precedent. Early or late, hail, rain, frost, snow or sunshine impeded him not. There he was drilling the men at their work, as if he had been training a regiment of soldiers for the rigid duties of a winter's campaign.

The interior of it was designed by that ingenious artist Mr. Grieve, sen., of Covent Garden theatre, whose genius and talents are not confined to scenic representations or theatrical decoration, but as an architect ; and of late years he gave a design to Mr. George Searle, boat-builder, Stangate, Lambeth, of the present "City State Barge," which was unanimously adopted by the corporate body of the city of London, and is justly esteemed as the most noble, grand, elegant, and magnificent one that floats on the

bosom of “ old father Thames.” His ever memorable front drop, which he painted some years ago for the new Bath theatre, will never be forgotten, owing to what attended its first appearance there, for after it had undergone the general inspection of the audience for a quarter of an hour, upon its being taken up for the performance to commence, it was unanimously called for again, and obliged to be lowered for a review of its picturesque beauties, (amidst thundering applause) ere they would permit the performers to proceed.

The form of the new Amphitheatre, when erected, was that of a Horse-shoe; a novelty at its time, and possessing great advantages in point of sight from all parts of the house. Its beautiful decorations were universally admired, and the eclat with which its first opening was honoured, augured a most prosperous season, which was literally the case. It opened on Easter Monday, 1804.

For some time previous to the second conflagration, Mr. Astley, sen., finding himself advancing in years, and his son, Mr. John Astley, jun., long arrived at the full age of maturity, an active enterprising young man, he granted him a lease of the theatre for seven years. His

management was productive of general success, and continued so for the first three years ; in fact, so much so, that Mr. John Fox (his stage-manager) on one occasion said, “ If he goes on so, he’ll buy his father out of the theatre.”

On our adventurer performing a character (the “ Governor of the Brazils”) under Young Astley’s management, the following impromptu was written by a friend of his :

There are, who think *the Stature All in All*,  
Nor like the Hero, if he be not tall.  
The feeling sense, all other want supplies.  
I rate no Actor’s merit by his size.  
Superior height requires superior grace :  
And what’s a Giant with a vacant face ?

MAXWELL.

The celebrated Laurent, when an apprentice to Mr. Astley, senior, once ran away from him, and fled to Paris for shelter, (being a Frenchman) ; but the latter soon followed him, and found him amongst some puppet-shews at the Boulevard, near the “ Pont-Neuf,” and brought him back : he was well repaid for his labour, however, for he afterward turned out the first serious and especially comic pantomime actor of his time, that by the extraordinary rise of his progressive merit, his weekly salary, and three

clear benefits ; the first in the height of the season ; the second, taking the lead of the course of the usual routine of the benefits at the Royal Amphitheatre in London ; and the 3d and last, either at Dublin or Liverpool, amounted after the rate of twenty pound a-week. When he had realized about 3000*l.*, he commenced manager at the Lyceum Theatre, in the Strand ; and that place underwent great alterations at his expense, where he soon spread abroad his riches, dissipated the whole of his fortune, and, after many strange vicissitudes in life, he is now in Paris, performing with his children the ‘ *Ombres Chinoises*,’ tumbling, &c. &c.

Johannot, at one time, had the same terms of engagement as Laurent, which he possessed for many years ; but not content with such advantages, he lost sight of his better part, *Prudence*, and suffered himself to be led aside by the prospect of a better week’s salary ; and his ambition, at the same time, was allured into the improper keeping that he should make a stand in the regular drama ; an elevation, no doubt, to be anxiously desired ; but though an Edwin and a Wilson in a Minor Theatre, yet he possessed not the solidity of talent, the rich humour and hearty stamina of the latter in representing



old men \*, nor the comic, eccentric manner, and incomparable rapid style of burletta singing in the former.

His seceding altogether from his old master, in conjunction with Mr. and Mrs. Parker, Davis,

\* Mr. R. Wilson was born in the City of Durham, in the year 1744. His father, of the same name, was Clerk of the Cathedral, in that city, and he was brought up as a chorister in it. The latter dying when he was young, leaving a widow and a large family, he being the eldest son was sent up to London, and apprenticed to his father's youngest brother, a jeweller, the corner of Arundel-Street, Strand; but having imbibed a passion for the stage, and leaving his uncle and master ere he had half served his apprenticeship, he commenced strolling-player: his superior talents soon made him a great favourite in the Edinburgh Theatre; and on the decline of Shuter he was engaged for his range of characters, after having appeared in an interlude, written for him, at the Haymarket Theatre. His resemblance to his predecessor was such in every respect, that the town deemed him only an imitator; but when he played the part of "Don Jerome," in Sheridan's *Duenna*, the Morning Papers of the next day, after the first night's representation, acknowledged his unquestionable right and title to originality, and he was for years the best actor in hearty old men the stage has ever had to boast of. He died on the 4th of June, 1794, and was buried at St. George's, Southwark, where no tablet remains to tell the *pensive* reader, that the manes of such a genius lies there in dark oblivion's shade. His fate reminds us of the following lines:

Full many a gem of purest ray serene  
 The dark unfathom'd caves of ocean bear;  
 Full many a flower is born to blush unseen,  
 And waste its sweetness in the desert air.

Handy, Smith, Crossman, Laurent, and Lascelles, the two latter of whom had been engaged privately and previously to the former by Frederick Jones, the patentee of Crow-street Theatre, Dublin, (the most elegant one that country ever produced), for the express purpose of ruining Mr. Astley, senior's, concern in Peter-Street; such a desertion, it was supposed would have accomplished their purpose: but no, Astley was not dismayed, as he dryly observed, "When Garrick died the public thought the stage would die also; but they were mistaken, for it lived and prospered after him as well as it did with him, and so it will be with me; for though I have lost talent, which I always considered my own, from its rearing, yet the mill must go;" and so it did; for in the room of Johannot he engaged Jemmy Stewart, commonly called Paddy O'Rourke, being the original in Dublin, in the "Wicklow Mountains;" and this desertion of Johannot was the bringing forward of the late Mr. Wallack, (father of the present one,) who in time, independent of his comic talents, was the Kemble of the Minor Theatres of that day, as Huntley may be deemed that of Kean of the present.

The junction of talent we have before men-

tioned, were to constitute a kind of commonwealth; and whatever their different engagements produced was to form a general fund, which was to be equally divided between all of them. The first and only benefit Johannot had at the Crow-street Theatre produced upwards of 600*l.*; and we here, for the satisfaction of our readers, insert the bill of fare for that evening.

**THEATRE ROYAL, CROW STREET.**

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**JOHANNOT'S NIGHT,**

**TUESDAY** next, 26th of February, 1799.

On which Evening will be performed the favourite Comic  
Opera of

**LOVE IN A VILLAGE.**

Justice Woodcock, Mr. Johannot, (being his first Appearance  
in that Character.)

**The PROLOGUE** to the **MASQUE** of **BRITANNIA.**

Written by David Garrick, Esq.,

(In the Character of a **DRUNKEN SAILOR**,)

To be spoken by Mr. **COOKE.**

In the Course of the Evening Mr. **JOHANNOT** will sing the  
following New Comic Songs:

First—Captain **WATTLE** and Miss **ROE**; written and composed by Mr. Dibdin, and sung in his new Entertainment, called, “**The Sphinx**.”—Second, A Comic Song, called, **The COUNTRY CLUB**; or, So here's to you, Mister **Wiggins**—here's to you, Mister **Figgins**.—Third, By particular Desire, **KATTY FLANNAGAN**.—Fourth, An entire new Song, written by C. Dibdin, jun., called **MORE GRIST TO THE MILL**; or, All the World turned **GRINDERS**.

## DANCING,

By Mr. Lascelles, Master Lascelles, and Mrs. Parker.

To which will be added, the Musical Farce of The

## AGREEABLE SURPRISE.

Lingo, Mr. Johannot, (being his first appearance in that character.)

Tickets to be had of Mr. Johannot, No. 19, Crow-street, and of Mr. Jesson, No. 12, Dame Street, where Places for the Boxes may be taken.

The before-mentioned receipts, by a previous contract, fell into the general fund; and, though that was the case with the other persons, yet, as he far exceeded them in amount, it was greatly against his own private interest and emolument; and, independent of failing in both characters that evening, at the end of their joint engagement, one with the other for one twelvemonth, after having been at York and many other places, deducting building and other expenses, they had only to share 300*l.* a-piece. This put Johannot to the stagger, and he went over to Mr. Astley, sen., who re-engaged him at a reduced salary, where he did not stop long, but was engaged by Messrs. Jones, Cross, and Hodson, at the Royal Circus, when he appeared in the character of "Johnny Armstrong," the smuggler, in a piece of that name, written purposely for him by Mr. Cross. He then left them, went to Liverpool, Dublin, &c. On his return to London, he was engaged by R. W. Elliston, Esq.,

the present proprietor of Drury-Lane Theatre who, on the late one being burnt down, February 24, 1809, took the Royal Circus, which he then christened the Surrey Theatre, from the trustees of it, Messrs. Holloway, Evans, Wilby, Lant, and Woodroffe, who held it for the benefit of the creditors of that place of amusement, and he performed *Peachum* with considerable applause, in the *Beggars' Opera*, in which Mr. Elliston sustained the character of Captain Macheath with unexpected and uncommon ability, and to that extent that the house was literally crowded during the whole of the season by people of the first rank, title, and fashion, in the country. The merits of Mr. Elliston are of the first order. The pre-eminent rank he holds in the drama stands unrivalled at the present day, and will long be remembered by all admirers of rare histrionic talent. From this Johannot got on the decline in every respect; and, after experiencing as many hardships and pecuniary distresses, as before, on the contrary, he had long rolled in the lap of inconsiderate luxury, he departed this life at Bathwick, near Bath, in the month of January, 1815.

When Mr. Astley, sen., first came from the continent, after the second fire, he said to our

adventurer (as his son had neglected to ensure the theatre to the necessary amount) “Jemmy, I’ll never let the reins altogether out of my hands any more; for I’ll always have a horse in the team, and keep the whip hand.”

When the Amphitheatre had been rebuilt, and re-opened a second time, as before stated, Mr. Astley, sen, had to do with its management, and, after some time having elapsed, Messrs. Parker, Handy, Crossman, and Smith, and the present proprietor, Mr. W. Davis, were admitted, by consent of the old gentleman, to take a half-share of the concern with his son, Astley, jun. With such an accumulation of distinguished merit, they succeeded to the utmost of their wishes; and, in the winter season, travelled as usual. It was during their coalition that the “Horse” Spectacles were first produced on their stage. Mr. G. Smith, now becoming infirm, and incapable of his usual wonderful equestrian feats, quitted the concern, went to Dublin with his family, and, being patronised by the Lord Lieutenant, he gave him the riding-school in the Lower Castle Yard, where he broke horses for the army, and also gave private tuition to the nobility and gentry of that country. His infirmities, however, increased to that degree, that they soon terminated his mortal career.

In the summer season of 1810, which was directly after he left the before-mentioned partnership, the remaining junto brought out an equestrian spectacle, called the “Blood-red Knight,” written by the late Mr. George Male. Whether from the appalling sound of the name, or the expected terrific exploits of the gory hero, which honest John Bull, in his usual simplicity, so eagerly anticipated, or from the intrinsic merits of the piece, we cannot tell,—but it exceeded, in point of attraction, any of modern days ; it run a whole season in the first instance,—and the proprietors, at its close, by way of profit, divided 18,000*l.* amongst them ; —A horse spectacle was first produced on the Covent Garden stage, called “Timour the Tartar,” in February, 1811, and the “Secret Mine” in 1812.

This was an era of prosperity that shone forth a “golden harvest,” and those who basked in the sunshine of its favour were not unmindful of its value, but justly appreciated its real worth, and made it the corner stone of their future well-organized aggrandizement, as they all realized considerable wealth ; some have paid the debt of nature, and others live to enjoy its produce.

They then travelled to Dublin, Liverpool, Birmingham, Manchester, &c., &c., with their unrivalled stud and pieces, who with their company performed at the various Theatres Royal in those places, and at Kingston-upon-Hull and other towns, besides numberless cities in the United Kingdom, (in places which they purposely built,) and, like able reapers, dexterously used the sickle, leaving little for those who remained behind to glean.

While this active and successful scheme was keeping pace with hoary time, Mr. Astley, sen., who was waxing in years, could not remain idle, and procured a license from the then lord chamberlain (Lord Dartmouth), through the influence of her gracious majesty the late Queen Charlotte; and, after a great deal of running over the town, he made up his mind to get a lease from the Earl of Craven of some ground at the west end of Wych-Street, leading to Drury-Lane, and there, in course of time, erected what he was pleased to term the "Olympic Pavilion." The roof of it was a *conoid*, covered with squares of block tin, as he said to cause a strong vibration of sound in the music which was to accompany the entertainments to be produced. At first he began to clear this ground



away, and make it fit for building early in September, 1805, and proceeded with it slowly, his resources being then in a declining state, till the following February, 1806, when the works there ceased for a time. He was so pushed once to meet a Saturday night, that he came in the afternoon to Mr. H——, the clerk of the works, and said to him, “Do you keep a house, Sir?” The reply was in the affirmative; when he seriously observed, “Have you a back door as well as a front one to it?” He was answered, “Yes.” “Then let me ask you, Sir, this,—if a man knocks at your front door, and another at the back, at one and the same time, can you answer both at once?” “No,” was returned. “I thought not, Sir: no more can I;” pulling out a small yellow bag, he gave to H—— some tarnished guineas\*, and while he was so doing appeared as much affected as Uncle Toby did when Corporal Trim pathetically read him the story of *Le Fevre*.

Towards the autumn part of the same year he proceeded with the building, and the following winter opened it for the first time with stage and

\* They were taken from an *old hoard* that had laid undisturbed, and hid for years; and his being compelled to break into it he deemed a sacrilegious offence.

equestrian performances, with performers from part of his son's company, then leaving Westminster Bridge. There was one novelty attached to the features of its interior, and that was that the gallery was formed behind a passage, at the back of the pit, on a little elevation, a mode of classing an audience new to the metropolis.

He was pretty successful there for some time ; and when Davis and the others left him with his horses to go to Covent Garden theatre, (for they were exclusively Mr. Davis's own in every respect, as he always had a share in every concern in which they were employed solely for their separate services,) to oppose this, he altered the Olympic at a very great expense, (and the timber he so used formerly constituted part of the *Ville de Paris*, a first-rate French man-of-war, among others which had been taken in an engagement with the French navy many years before, when they were decidedly defeated,) “determined,” as he said, “to outdo all opponents at the winter house,—and, therefore, his stage should be strong enough, from its massy uprights and joists, to bear a hundred horses, if necessary, to eclipse them ;” but in so doing he destroyed the effect of the circle (as it was doubly fenced round, and between them the horses used to gallop one

at a time,) so that the beauty and action of the animal, in this curiously-constructed ring department was lost,—and, therefore, in a great measure, he gained not the object he had in view.

His scheme at the Pavilion now began rapidly to decline ; and, as a “drowning man will catch at a straw,” to create some diversity of attraction, *Carter*, *Dutch Sam*, and many other pugilists of note, sparred there.

This crowned its failure ; and Mr. Astley, sen., being now entirely out of conceit with the place, said to his son, “ We’ll throw the bone, Johnny, and let the dogs fight for it ; some one will snap at it.” He accordingly caused a printed circular to be sent to the different managers of theatres, to inform them of his intention that way ; and Mr. Elliston, in consequence of perusing one, having at that time no place to take his company to on his closing the Surrey theatre, came to terms with Mr. Astley, sen., and purchased the Pavilion outright for three thousand guineas, and an annuity of one hundred pounds a year for the latter during his life ; when, after some alterations, the former opened it with an extensive and excellent company, and performed there himself, with others of nearly the same eminence, during the time he was not engaged by

the board of management at Drury-Lane theatre; since which it has been in the possession of a Mr. Reeve, who failed in his management, and was last season in the occupation of Mr. Eger-ton, of Covent-Garden theatre.

Upon a return of one of their provincial routes, Mr. John Crossman, at the advice of his physician, went to Knutsford, in Cheshire, as it was an airy place, being then in a declining state of health, where he shortly after died of asthmatic and consumptive complaints, (leaving behind him a property to the amount of 9000*l.*, which he disposed of by his will amongst his relations,) in the spring of 1813.

Mr. Astley, sen., being troubled with a phlegmatic disorder, went to Paris for the benefit of the air, and resided there in a house of his own, near his Amphitheatre, called the “*Rue et Faubourg du Temple*,” for some time; when his health daily declining, and his infirmities increasing with his age, he grew weaker and weaker; till nature, who had given him a vigorous constitution, which he had never abused during a long and active life, gave evident symptoms of a rapid decay, and he appeared progressively sinking into the arms of death. On the 20th of October, 1814, at the advanced age of seventy-

two, after he had taken a small portion of pippin tea, which was his accustomed pure and simple, but nutritious, beverage, (a short period elapsing,) he left this world as peaceful as a lamb; and that buoyant spirit, which had ever made him conspicuous through life, fled its mortal tenement for the mansions of the blessed, numbering itself as we hope and trust amongst those in the regions of everlasting happiness. He was buried in the Cemetery named Père Lachaise\*. To use the words of our immortal bard,—

Take him for all in all,  
We ne'er shall look upon his like again.  
“Requiescat in pace.”

Mr. Astley, sen., by his will, left the whole of his interest in his property to his son, Mr.

\* *Cimetières*.—Quatre principaux cimètiere, placés aux quatre extrémités de Paris, sont consacrés à l'inhumation des habitans de la Capitale.

Le premier, par son etendre, son site pittore-sque, ses beax monumens funéraires, est celui de Mont Louis, établi sur le terrain de la maison du père Lachaise, célèbre confesseur de Louis quatorze.

(TRANSLATION.)

*Church-yards*.—The four principal church-yards, placed in the four extremities of Paris, are consecrated to the interment of the inhabitants of the Capital.

The first, from its length, its picturesque situation, and its fine monuments, is that of Mount Louis, established upon the spot of the house of the Father *Lachaise*, the celebrated confessor of Louis the Fourteenth.

John Astley, during his life, and a sixteenth part of it to Mrs. J. Astley, should his son die without issue ; and then the remainder was to fall to the family of the Gills, his, Mr. Astley's, sen., own sister's children, consisting of four nieces and one nephew.

Mr. Parker having realized a very handsome fortune, seceded from the concern of the Amphitheatre, and, with Mrs. Parker, the long established serious pantomime actress, and agile Columbine, for many years past, at Covent Garden Theatre, retired, in 1817, from the busy haunts and cares of an active life, into the fruitful county of Norfolk, to enjoy the sports of the field, as “ Thomson,” in his Seasons, so naturally and poetically describes.

Here the rude clamour of the sportsman's joy,  
The gun fast-thundering, and the winded horn,  
Would tempt the muse to sing the rural game :  
How in his mid career the setter struck,  
Stiff, by the tainted gale, with open nose,  
Outstretch'd, and finely sensible, draws full,  
Fearful and cautious on the latent prey ;  
As in the sun the circling covey bask,  
Their varied plumes, and watchful ev'ry way,  
Through the rough stubble turn the secret eye.

Upon which, Mr. W. Davis, the present sole proprietor, took the whole half of the concern, in conjunction with the late Mr. John Astley, jun.,

and their success was truly flattering and lucrative ; till, at last, the latter, being much afflicted with a liver complaint, was advised by his physician and friend, Dr. Thomas, of Leicester Square, (likewise a distant relation of his,) a gentleman of the highest eminence in his profession, and son-in-law to the great Dr. Cruikshank, once well-known for his charitable advice to the poor, to proceed directly to France, which he did ; and our Adventurer, by his request, came and took leave of him the evening preceding his departure ; this was in the summer of 1821. He arrived in Paris, and went to his father's house, where he took up his residence, and, in a few weeks, died in the same bed, and in the very same apartment as his father did, on the 19th of October following, and was buried close to him.

When we look at the father and son leaving their native country for a foreign one, and approaching that period which rivets serious attention ; occupying the same bed-chamber, and breathing their last in it, away from most of their long highly-esteemed friends, connexions, and valuable property ; when we consider, what was very singular, that their deaths should be so near one another, as to the days of the month, and only

at a few years' distance, each occupying so closely together, a portion of that earth, ordained, as it were, for the reception of their mortal remains ; we cannot but pause and reflect on the similar occurrences of their latter days ; and as they acted together in life, so we trust they will be associated together in felicity, at the sound of the last trumpet, when the Great Supreme shall sit in judgment, to reward virtue, and punish vice.

Sometime before the decease of Mr. Astley jun., he purchased a sixteenth in the property of his father, to add to the comforts of his wife, when he should be no more, and that respected lady now enjoys the emoluments of one eighth of the whole.

Previous to Mr. Astley's jun. demise, Mr. W. Davis went to Paris to see him, and he witnessed his last moments. After the usual solemnities had passed, he returned with the widow to England, when he undertook the whole management of the concern, and has since pursued it with the utmost industry, zeal, assiduity, and attention. The regularity of his payments is universally known, and productive of great good to his concern, as it adds to the respectability and stamina of the property. When we take into consideration



this gentleman's long and arduous employment through a series of years, and how unlike his progress in life has been to the common saying, "That a rolling stone gathers no moss," we are imperceptibly led into a belief that all trite sayings bear not themselves out according to the construction that time immemorial has put upon them: on the contrary, he is a man of considerable wealth; blessed with a numerous, industrious, and prosperous family, branching out in every direction as they arrive at maturity, to facilitate his fond parental views in every point whatever, as to their future welfare, happiness, and security on earth, neglecting, in no one instance, their inculcating proper ideas of religion, in the true sense of the word, and an ardent love for morality.

As to the interior arrangements of his theatre they cannot be surpassed for regularity, promptness and ingenuity in the profession. With regard to his merit in the equestrian department he stands aloof from all competitors, and has centred in himself that consummate skill; combining with it all the superior tactics of his eminent predecessors, whom he has studied with unceasing application and persevering minute attention, with as steady an alacrity and as truly

zealous devotion as Sir Joshua Reynolds, the late Benjamin West, Esq., and many others, equally pre-eminent as artists, have in their time the works of the masters of old.

To conclude this (we trust) amusing, instructive, and entertaining little narrative, we cannot forego remembering the exemplary conduct of Mr. W. Davis, jun., who, in his father's absence, which is frequent, in his country and continental speculations, fails not, in one *iota*, as to the discharge of those imperious duties which his respected parent, from his calls another way, forces on him. For a young man we know not his equal, as regards his filial affection, from the fountain-head of his family to its minor and remote branches; and our adventurer has more than once, nay, very frequently, expressed himself to us in the warmest terms of praise and commendation for the many favours he has at various times received at the liberal and beneficent hands of both father and son. And now, as our conclusion draws near, we take our leave of such worthy characters, wishing they may multiply incessantly; leaving them to illustrate the just observation, that "*Private Worth*" adds lustre to PUBLIC VIRTUE.

The following advertisement contains the leading particulars of the before-spoken-of Charity.

**MOLYNEUX ASYLUM FOR BLIND FEMALES,  
PETER-STREET, DUBLIN.**

Under the Protection of HER ROYAL HIGHNESS THE  
DUCHESS OF KENT.

THIS Institution was opened the 1st of June, 1815, for the reception of destitute Blind Females of every religious persuasion. It provides a *Permanent* Asylum and Maintenance for those above the age of Fifty Years, and to those below that age, the benefits of Lodging, Clothing, Diet, and Instruction, in such employments as will enable them hereafter to obtain a livelihood. Twenty Blind Females are, at present, (1821,) enjoying the advantages of the Institution. The Asylum is capable of accommodating Fifty.

*Patron*, Sir Capel Molyneux, Bart.—*Guardian*, Lady Molyneux.—*Trustees*, Alexander Ferrier, William Lunell Guinness, William C. Hogan, and Henry Wilmot, esqrs.—*Treasurers*, Robert Shaw, esq., and Co.—*Sub-Treasurer*, Henry Wilmot, esq.—*Secretary*, William C. Hogan, esq.—*Chaplain*, Rev. James Metyc, A. B.—*Physician*, Dr. William Stoker.—*Surgeon*, Samuel Wilmot, esq., M. D.—*Apothecary*, Mr. Clindenin, *Peter-Street*.

There is a commodious Chapel, in which Divine Service is performed, agreeably to the Canons and Form of the Established Church.

Donations and Subscriptions are received by the Treasurers, the Trustees, or the Chaplain, at the Asylum.

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THE HISTORY  
OF THE  
ROYAL CIRCUS,  
*&c.*



THE HISTORY  
OF  
THE ROYAL CIRCUS,  
&c.

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IN the early part of this work we entered into some few particulars respecting the above theatre, and we will now proceed with its history.

Colonel West, the landlord of the ground on which it stands, had (we believe in the American war) received a wound, but of which he had been cured. However, fond of riding, and having the greatest confidence in Mr. Charles Hughes, one of the proprietors and manager of the horse department in it, and knowing his judgment to be superior to his own as to the nature, temper and disposition, as well as the other valuable qualities of a horse, he commissioned Mr. Hughes to purchase him one for his own use, a kind of gentle safe hack, for the road; which commission, Charles Hughes, to the best of his judgment, accordingly executed, but unfortunately, (for him as well as for the peace

and prosperity of the whole concern\*, in which the colonel felt himself most deeply interested), this same animal proved to be a restive one, of quite an ungovernable nature, and in one of the rides which he took with him he became entirely unmanageable; on the rider's endeavours to master him the wound was re-opened, which fatally terminated, bringing on the colonel's premature death.

This worthy gentleman had been one of the original projectors of the Circus, and zealous in furthering its erection, in conjunction with His Royal Highness the late Duke of Gloucester, the firm and steady patron of Charles Hughes. The colonel had likewise written pieces for it, and one of them we recollect, it was called the CESTUS, or, VENUS'S GIRDLE; which was most favourably received, and ranked high for a long time in public favour.

This melancholy event greatly affected his lady, whose grief at the loss of him was poignant to a degree, and the enemies of Mr. Hughes took advantage of it, by insinuating to her, that he, well knowing the infirmity of the Colonel, had bought the animal for no other earthly purpose

\* Here we have a convincing proof "that from little great may arise."



but to give birth to the serious accident that had happened, to forward his own private sinister views regarding a more absolute control (that such a circumstance would give him) over the property; and so successful were they in their vile insinuations, that she imbibed such an inveterate and rooted aversion to him, that no time, nor frequent solemn declaration, nor representation by him or his friends, could, in the least, remove; and from that moment his enemies zealously endeavoured, in every way they possibly could, to widen the breach between them.

The seeds of dissension being thus unluckily sown in the interests of the Circus, every day produced something disagreeable, and the social compact of union which had existed was entirely broken through; hence, the misfortunes of that concern arose, as each party acted in direct opposition to the general welfare of one another, and consequently the concern in general.

Hughes, who was a man of rather irritable temper, felt the wrongs under which he was labouring most forcibly, and possessing a spirit of opposition as often as he was thwarted in his measures, so, in return, he thwarted theirs; and from this cause a general inattention to the future success of the establishment was every

where prevalent, thereby fulfilling the old adage “That a house divided against itself can never stand.”

He, having the exclusive management of the equestrian department, was always acting contrary to the system of management, which Mr. C. Dibdin had laid down for conducting the business of the stage, (being the stage-manager and author at the time ;) and such negligence and confusion prevailed that the popularity of the place diminished every day. At last the treasury failed of its wonted resources, and a general desertion took place. We have in our recollection one instance of the insubordination which had taken place in the management of it, and by way of elucidating our tale, we will give it.

One evening, the band having struck, and refused to enter the orchestra again unless the arrears which were due to them were paid up, Mr. C. Dibdin was compelled to come before the curtain, and request the indulgence of the audience to permit him to accompany the performance of one of his burlettas called “Clump and Cudden,” on the piano-forte, which they very good-naturedly granted; but no sooner had Mr. Dibdin seated himself at that instrument, than

Mr. Hughes, at the head of his horses, mounted on a noble charger, sallied forth from the stable-entrance into the ring, followed by his performers, also mounted in their performing dresses. It was the custom then, when they made their "*Grand Entree*," as it is now called, to be preceded by a drum and fife, which, at that time, was the only music which accompanied the performance of their equestrian feats; the wide difference between the sound of one instrument and that of the others was soon very distinctly heard, as the brilliant tones and sweet concords of the piano were entirely beat out of the ears of the audience by the loud thundering of the drum, and the shrill notes of the piercing fife. This strange conduct evinced to the people then in the front the total want of unanimity amongst the parties; and the house, by degrees, became totally deserted by the public.

Mr. C. Dibdin resigned his managership, and left the premises entirely, without any reserve whatever. Thus circumstanced, the Circus was, of course, very badly attended, and things continued for some time in a state of torpor; what had been animated became inanimated, and so continued till the late Mr. John Palmer, sen., the actor, who was then, from his embarrassments,

a prisoner in the rules of the King's Bench prison, conceived that at the Circus there was a fine opportunity for him to display his inimitable talents, and he embraced it instantly, by offering his dramatic services to the then managers of it, which they readily accepted ; and he soon afterwards made his first appearance there, and delivered for a length of time " George Alexander Stevens's Lectures on Heads," to crowded houses. This propitious event raised the drooping head of the place, and it once more began to show its bold front to an admiring public, who recognised with pleasure an old friend like another " Phoenix rising from its ashes," and willingly lent their fostering and liberal aid to its support.

While Mr. Palmer only delivered the Lectures, the proprietors of the Winter Theatres did not seem to regard his exertions with a jealous eye ; but at this very identical time, through the revolutionary spirit of the people of France, that execrable and ever-to-be-detested prison, The Bastille, was, by an infuriated mass of Frenchmen, destroyed ; an occurrence that resounded to the remotest parts of the globe, and all nations rejoiced at its destruction.

On the knowledge of this extraordinary event,

an idea was instantly formed of dramatizing the subject by the managers at the Circus, which was forthwith put into force, and a very excellent piece was written and produced at that place, in two acts. The hero of it, "Henry Dubois," was personated by Mr. J. Palmer. The materials of which it was formed were taken from the various newspapers of the day, assisted by the aid of fiction. Its incidents were highly interesting, and the manner in which they were wrought up, reflected the highest credit on the writer, who was well known to the literary world at the time ; in the course of it the whole of the dreadful sufferings, privations, and hardships of its wretched inmates, were most faithfully portrayed ; and one feature of it was remarkably striking and effective, that of the release of the *silver*-headed, emaciated, decrepid old man from the *iron* cage, we believe the late Earl of Mazareene, who had been for such a long series of years immured in it in a low damp dungeon. This the audience were fired at, and the feelings of a liberal, enlightened, and public-spirited nation displayed its love for freedom with involuntary bursts of enthusiastic and electric applause. The histrionic annals of this country do not, on any occasion whatever, re-

cord such an instance of stage representation, so congenial to the lovers of liberty, and so strongly conducive to express the heartfelt emotions and inspiring ideas of a Briton.

What with the subject, the manner in which it had been handled, its affecting and heart-rending situations, with a correct portraiture of the incalculable miseries attendant on the incarceration of a fellow-creature within its gloomy walls, it was yet rendered still more valuable by the fine and powerful acting of Mr. Palmer as "Henry," the full display of his manly figure in the more heroic parts of the character, and from his true delineation of the various passions which the part had embodied: its popularity was stamped beyond precedent. The house overflowed every night throughout the whole of a long season. One instance, we ourselves recollect of the immense attractions of the entertainment that the first dramatic writer of this country now in existence\*, gave a lad 3*s.* 6*d.* to fetch him a form into the ring for a lady and himself to stand on to witness its performance. This brilliant, unprecedented success in a Minor Theatre, and one that the profession as well as the town had conceived to have died a natural death, aroused

\* George Colman the younger, esquire.

the notice of the proprietors of the Major ones; and an information being laid against John Palmer for speaking Prose on the stage, a warrant was granted for his apprehension, when, from a conviction under it, he was recorded as a rogue and vagrant. The hero, "Henry," being in durance vile, and the flattering prospects of the theatre in such imminent danger, Mr. Barratt, the then late manager of Norwich, a man, if possible, possessing a finer figure than Mr. Palmer, and an *Adonis* among the ladies, but not so good nor effective an actor, to stop the gap that threatened to blast with ruin all their pleasing visions, undertook, at a moment's notice, to play the part, and was very deservedly highly applauded in it; but his career was of short duration, for he, like his predecessor, was quickly pent up in the *Bilboes*; and the two unfortunate representatives of the hero "Henry Dubois" had to strut and fret their hour in the County Bridewell, St. George's Fields, now Toulmin's soap manufactory.

Determined, if possible, that nothing should finally prevent them from proceeding on with their good fortune, a Mr. Reid, the then stage-manager, played the part of "Henry;" but though a sound actor, and a firm bold declaimer, he did not

carry the weight of the two former gentlemen ; and as the strange and wonderful transactions of the Republicans of France were daily feeding the public mind with horrid and dreadful accounts of massacres, the irresistible attraction which the “ Representation of the Destruction of the Bastile,” at the Circus had created, began to be on the wane, when they brought out a Piece called the “ Champ de Mars ;” but though it was successful the houses began to thin ; and the patentees of the Winter Theatres being determined that a minor one should no longer embrace the use, and benefit by the exercise, of sterling talents, and that of their own cultivating and ripening into perfection, had influence sufficient with government, or with the late Lord Kenyon, to cause that high legal character to abridge the extent of the rules and their privileges ; for at that time the noted “ *Dog and Duck*,” built on the scite of the St. George’s Spaw, St. George’s Fields, was then open, and within them. It stood where the New Bethlem now stands, which is as noble a building as this country can boast of, too necessary, alas ! from the infirmities and imbecilities of the human mind, over which we will drop a tear, and proceed ; but, first, as we have in our recollection a



relation analogous to the subject, we shall pen it in a few words.

Some few years ago, an eminent architect became insane, and was an inmate, for a length of time, of *Old Bethlem*, Moorfields, but, at last, recovered his senses, and being perfectly cured, was discharged; a short time after, when the removal of lunatics was resolved on by the city authorities, and a *New Asylum* was to be built for them where the present one now stands, advertisements were seen in the newspapers every day, for sealed plans and tenders to be sent into the committee who had the management of the business, and a great many were accordingly delivered in within the given time, from most of the eminent architects of the day. They were all opened, and the gentlemen fixed their seal of approbation on one, and, lo! whose should that be, but the production of him who had been confined in the old one; and, still more strange to say, he lived to see its erection complete, went out of his mind again, was the first person ever confined there, and the very first that left this, for "Another and a better world," within its walls\*.

The waters, in the course of time, like all

\* The following is an advertisement concerning the waters there, dated 26th April, 1756.

St.

things, having had their day, came into disuse; and a low small gable-end-fronted house was erected near the spot; over the door, in an hollow oblong square place, moulded in a kind of red composition, there was to be seen a dog and duck, from a famous dog which hunted ducks in a sheet of water, which we remember to have seen there, (hence the origin of the before-mentioned place of that name). When Old Sampson, whom we have before spoken of, left off riding at the Three Hats at Islington, through the art, policy, and *finesse* of Old Rosamon, then proprietor of Sadler's Wells, he erected his temporary circle in a field along-side the above rude hedge and road-side alehouse, which was then kept by a Mrs. Hedger, the mother of the late Mr. Hedger, (who in his lifetime was called the King of the Fields.) The company that followed and attended Sampson there was immense, and he gave a life and soul to the place it had never possessed before. The old gentlewoman not being able to attend to her

St. George's Spaw, in St. George's Fields, Southwark.

The waters of this place, which need no encomium, are now opened, with attendance every morning, and the Great Room open for the reception of ladies drinking the waters, and breakfasting as usual. No water to be sent without a leather ticket and bill, stampd with the number of quarts thereon, under the Crown, and J. S.

great increase of custom, sent for her son, Mr. Hedger, from the country, (who, as a man of the world, though but a youth at the time, saw, after a short while, what a fine opening there was for his future prosperity, and, much to his credit, seized the golden opportunity,) to assist her: and Sampson performing there for long periods, and frequently repeating them, gave the mother and son a chance of saving money, which the latter disposed of in gradually improving the place; and as year succeeded year, improvement in the property was every where visible, till it came to a very large estate, indeed so much so, that when the subject of the restriction of the Rules of the King's Bench was in agitation, Mr. Barrett, the proprietor of Vauxhall Gardens, and likewise a Magistrate for the County, had interest sufficient to get the license of the Dog and Duck taken away, which was then apparently in the possession of a Mr. Mills, (the nephew of the late Mr. Hedger,) but in reality in that of the latter; for so formidable was the Dog and Duck got as a place of public resort, that Mr. Barrett looked at it with an eye of jealousy, and determined to put a stop to its gigantic strides, as there was plenty of void space about it, if properly disposed of with the aid of time,

to have made it a most powerful and successful rival. Its career being ended, it was turned into gardens, and let to several tenants, one of which we remember to have been an *American* quack doctor, who performed *miracles* there. The managers of the "*Blind School*" (in its infancy) formed it into an establishment for that truly charitable institution who, after a length of time, erected their present spacious building facing the *Obelisk*, Southwark; and the old gay spot,—where Pleasure, with all her seductive train, once held her sensual court, whose votaries were in the end, for the most part, the children of poverty and distress, with complicated disorders both mental and bodily, nay some nipped in the bud by the excess of irregularity, while others came to an ignominious end,—is now destined to be the scite of an erection for the reception of lunatics: a melancholy change indeed, but, if considered seriously, will form a lesson of the mutability of human affairs, which cannot be too often nor too attentively read, as well by the grave as the gay.

We believe, before the loss of the license of the Dog and Duck by Mr. Hedger, the conductors of the City of London *Bridge House Estate*, made known to the public, that they were ready

to grant leases of land of theirs, in St. George's Fields, for twenty-one years. Mr. Hedger immediately embraced the offer, and had leases granted him of various pieces of ground there, in all, to a great extent; but the wisdom and sagacity of these immortal conductors is truly remarkable, for, in the profundity of it, they imposed upon Mr. Hedger a very extraordinary proviso, "That if he built upon any part of the ground so leased to him, he was to forfeit 500%." Mark what a preventive provision this was.

The moment Mr. Hedger got the leases officially signed over to him, he forfeited the 500%, by immediately commencing building, and paid it accordingly. From that time, he built over all he could, and let out the rest to others, for the same purpose. In the course of time, by so doing, he amassed a yearly income of upwards of 7000%. He was a worthy private character, and died about two years ago, leaving behind him four sons to enjoy his wealth; the eldest, (called the 'squire, dying in his life-time,) who are all gentlemen of known talents, probity, and private worth.

The above leases have long since expired, and the succeeding conductors of the city's property, having eyes of a more perceptible sight, (or

eagle-like piercing quality) than their predecessors had, will now only grant them for sixty-five years, enacting a fine for so doing, loaded with a heavy ground-rent, and the grantors to build nothing less than second-rate houses. What an increase of wealth to the city must this be; and, in time, what an immense revenue of poor-rates will it add to the parish of St. George's, Southwark; and to the whole improvement of a once trifling neighbourhood, that many years ago had but very few inhabitants, and they, in general, extremely poor and distressed ones.

The following is the way in which the City of London became possessed of *St. George's Fields*; it is extracted from a book of very great antiquity, in our possession:

“After the dissolution of the monasteries, abbeys, priories, and other religious houses in this realm of England, the mayor, commonalty, and citizens of *London*, taking into their consideration how commodious and convenient it would be unto the city to have the borough of Southwark annexed thereunto, and that the same borough was in the King's hands wholly, they became suitors unto King Henry VIII., and unto the Lords of his Highness Privy Council, for the obtaining of the same; which suit not being

granted unto them, after the decease of King Henry VIII., they renewed their suit unto his sonne and next successour, King Edward VI., and to the Lords of the Privie Councel, for the obtaining of the same borough. At the length, after long suit, and much labor, it pleased King Edward VI., by his letters-patent, Sealed with the great Seal of England, bearing date at *Westminster* there, the three-and-twentyeth day of *April*, in the fourth year of his reign, as well in consideration of the sum of 647*l.* 2*s.* 1*d.*, of lawful money of *England*, paid to his Highnesse's use, by the mayor and commonalty and citizens of *London*, as for divers other considerations, him thereunto moving, to give and grant unto the said mayor and commonalty, and citizens of *London*, divers messuages, lands, and tenements, lying near the borough of *Southwark*\*, in the said letters patent particularly expressed, which were sometimes the lands of Charles, late *Duke of Suffolke*, and of whom King *Henry VIII.* did buy and purchase the same. But there was excepted out of the said grant, and reserved unto the said King *Edward VI.*, his heirs, and successors, all that his capitall messuage or mansion-house, called *Southwark Palace*, late of the said Duke

\* Once St. George's Fields.

of *Suffolke*, and all gardens and land to the same adjoining; and all that his park in *Southwarke*, and all that his messuage, and all edifices and ground called the *Antelope* there."

The Apollo Gardens, the Royal Circus, and all taverns and public-houses, were likewise then in the Rules, but, through his Lordship, all places of public amusement, as well as of public refreshment, were excluded. This sudden and unexpected shortening of the rights and liberties of the debtor, deprived the theatre of the eminent, highly distinguished, and universally acknowledged talents of Mr. John Palmer, who, having settled his affairs, resumed his professional duties at Drury Lane Theatre, and made his first appearance there in *Joseph Surface*, in the "School for Scandal." Previous to the commencement of the play, Mr. Palmer being with the rest of the principal performers in the first Green Room, the late *Richard Brinsley Sheridan*, esq., entered it; on Palmer seeing him, he rose up, and with his face covered with both hands, approached Mr. Sheridan, and said, "My dear Sir, after what has happened, how can I face you?" (alluding to his desertion from his, Mr. Sheridan's services, and starting as a rival to him at the Royalty;) "Sit down, Palmer," answered Mr.



Sheridan, and (pausing) said to him, " I wrote Joseph Surface for you !"

From the loss of Palmer, the movements of the concern were paralyzed, and they gradually became more languid and enervated, and the self-confidence which it had so properly felt, at last dwindled into mere inefficiency.

Delpini was now called to the management, and John Palmer, jun., was put forward to fill the *vacuum* which his father's absence had created. " Inle and Yarico" \* was rendered into a grand spectacle, in which he was the hero; he likewise appeared as *Don Juan* in the spectacle of that name, and *Henry* in the *Deserter*, as a serious pantomime; but his Sire had been the original in both,—and who could tread so successfully in the same path? The histrionic sun had set in that region never to re-illumine it, and left a dreary wild and a dearth behind. The magnetic power had fled, and attraction was no more.

A new comic pantomime was written, produced, and got up by Delpini at a very great expense, called " the Four Quarters of the

\* First performed as an opera in the Haymarket Theatre on Saturday, August 11, 1757, written by George Colman the younger, Esq.

World," and a platform was laid from the stage over the orchestra, and round the circle up again on to the stage for the last scene of the piece which ended in a procession of *Europe, Asia, Africa, and America*, drawn by horses, leopards, tigers, &c., which had a very grand, sublime, and imposing effect. Delpini played the Clown; a real stag-hunt was brought out, and Miss Romanzini (now *Mrs. Bland*) sung a hunting song on horseback in the middle of the ring; but all was of no avail, till at last the proprietors and managers through repeated disappointments, became dismayed, and slackened their exertions. At that time the late *Earl of Barrymore* was a proprietor, who brought numbers of the nobility to support the theatre; amongst the rest was the late *Duke of Bedford*, who was hearty in the cause,—but the strong tide of misfortune had set in with such a rapid stream that it was not to be stemmed; it bore down all before it in its headlong course, and the neglect and desertion of one proprietor was only the precursor of another; till at last they all fled their posts, and it fell into the hands of some needy adventurers, who, instead of healing the wounds of its lacerated bosom, opened them wider, till at last they became incurable, and baffled all physical aid.

When the theatre was first erected in 1782, the Equestrian Coffee-house formed one of its wings, and was first opened by a Mr. Charles Tomlinson (brother-in-law on his wife's side to Mr. C. Hughes;) and the other wing, now the Circus Coffee-house, was built for the private residence of the latter.

The license of the coffee-house extended to the interior of the theatre, and a door of communication on the left side of the first floor of it led to a flight of steps into the back of the front boxes on that side; but, when the house came to be divided in its interests as before stated, Hughes, whose influence with the whole bench of magistrates for the county, (the late Mr. Carpenter Smith being a staunch supporter of his,) was very great, and he obtained a license in his own name exclusively for the use of the interior of the Circus, and opened a long room as a drinking one on the back of the side boxes. P. S.—This was one of his blows of opposition to Lady West, whose private property the Equestrian Coffee-house was.

The reason he acted in this manner was this, Lady West (whose mind was so exasperated against Hughes, as we have before said,) under a very undue influence of interested persons,

ejected his brother-in-law, Tomlinson, and his wife from the coffee-house, and placed her butler (a Mr. Thompson, who had married her waiting-maid,) in the house, and they lived in it till they failed, when the family went to the workhouse, and he to sea.

Then, if we are correct, and we conceive we are, the late Mr. Johnson (whose widow still keeps it) was the next occupant of that part of a really unfortunate edifice.

The large waste of ground before the south side of it is now the site of some well-built houses, and the whole front of the coffee-room has been brought forward near to the foot-path, which projection gives it an improved front. So much has that neighbourhood been improved within these thirty and forty years, that in our infancy we have often stood at the Circus gate, and seen the people go into and come out of the King's Bench Prison and the Borough of Southwark.

The apple of discord thus being thrown, Hughes gave the "Rowland for an Oliver" by obtaining the before-mentioned license in his own name, and causing the communication of the other house to be closed which led to the interior of the main building, and was a great source of profit to its landlord.

Hughes, now looking at the state of things, and seeing that the theatre was inevitably ruined past all redemption, and that it was going to close *in toto*, conscious, at the same time, that he should be turned out of his managerial abode, (which was likewise the private property of Lady West,) he procured a person of respectability, an old gentleman of the name of *Owen*, to obtain a lease from her ladyship of it for twenty-one years, at a rent of 30*l.* per annum, who, when he procured it, immediately granted an under one to Hughes; and he, on the theatre being shut up, got his license for the interior of the theatre removed into it, and directly opened it as a coffee-house in opposition to the other corner.

Thus he escaped the general wreck of the property, and was still in the land of the living, with a prospect of doing well in his new trade or calling; and the tap was first opened by a widow woman of the name of Humphreys, sister to Dick Wilson, the comedian.

About this time Hughes was recommended by Sir John Dick (who then resided at Roehampton, Surry, and who formerly had been an envoy of the British court to a foreign one, but had returned to this country to end his days in peace and affluence) to Count Orloff (the reigning fa-

vourite of Catherine, Empress of all the Russias, and who had been raised by her to that exalted pre-eminence from the ranks, as we have always understood), who had come over to England at her special command to purchase blood stallions and breeding mares, for the purpose of improving the breed of fleet horses in the *Russian* empire.

The business was arranged at the first interview, and Hughes shortly fulfilled his commission from the racing depôts of *Newmarket* and other places, for which he was most liberally paid; and the Count, being highly pleased with the purchases that he had made, commissioned him still further to have the care of the Animals till they were safely lodged in the Imperial stables of the Empress's palace at *St. Petersburg*; and accordingly, by way of speculation, determined on taking the remainder of his (then useless) performing stud with him, consisting of his horse *Edward*, who, amongst the rest of his tricks, used to run away with a living boy in his mouth without injuring him in the least,—we believe the first and last instance of an act of the kind;—his performing mare, *Betsy*; and the well-known *Billy* horse; with two little fast-trotting ponies, of the names of *Crop* and *Spa-*

*niard*. His two remaining apprentice-boys, *John Jefferies*, known by the name of *General Jackson*, so called in opposition to a monkey whom Astley once had, who did an act of horsemanship similar to a human being,—and poor *Thomas Stent*, a lad of considerable merit, but who was unfortunately lost (with a number of others, and upwards of twenty horses, the property of Messrs. Handy and Davies, joint managers of the company; amongst the rest was the wife of Mr. Davies and infant child; Mr. Handy's daughter, the “Child of Promise;” Mr. C. Robinson, his wife, and six children; Mr. Portenary, his wife, and two children, &c. &c.) in the *Viceroy* packet, an old crazy vessel, which was gunnel deep when she got underweigh in the harbour of Liverpool for Dublin, on the evening of the day she sailed, which was the end of November, or beginning of December, 1797: when not a soul was saved, nor the smallest vestige of her ever since discovered,—a most remarkable instance of silent destruction.

With the above, accompanied by his old ostler, Will Astley, he set sail; and, after rather a dangerous voyage, landed safe with the whole of them, without loss or damage; he arrived at

Petersburgh, and, in a day or two after, (Count Orloff having reached that city before him,) he was by that nobleman introduced to the Empress, graciously received by her; and, when she saw the fine stud of *English* race-horses, she expressed her entire approbation of his conduct, which, like an able general, he took advantage of; and, having previously imparted his intentions to the Count, (who promised him his interest,) he suggested to the Empress, that solely for her own private amusement he had, at a very great expense, brought over his performers and performing horses, a display of talent that she nor the country over which she reigned had never witnessed. Highly delighted with his representation, for Hughes was a man whom nature had not been niggardly to in her favours; his manners had that suavity of mode, and his expression a peculiar felicity, (though self-educated,) that whenever he thought proper, or when his interest was materially in view, he moulded himself to the task he had to accomplish,—and, from the gentlemanly and persuasive style of his *argumentum ad hominem*, she directly signified her Imperial intention of building an Amphitheatre within the walls of her Palace at *St. Pe-*



*tersburgh*, where she then held her court, as well as another at *Moscow*,—and no time was lost in completing their erections.

As soon as the former one was finished, she sent expresses. A grand assemblage of nobility and gentry of her court was *officially* announced to attend the first performance, and the place was crowded with the highest rank the country could boast of. The two lads were idolized by Catherine and her *Noblesse*, and Mr. Hughes received her public thanks on the occasion, besides an order on her treasurer for a very large sum to defray what expenses he had been at, and those which he might be subject to till his return to his native country.

The novelty of the entertainment, and the applause it elicited was so general, that she ordered a regular establishment to be formed in her palace for the constant residence of Mr. Hughes and his company, and there they remained (occasionally performing at her imperial command) twelve months, provided with every comfort, nay, most of the luxuries, of that country, whilst he broke horses and taught riding at his leisure hours for the nobility and gentry.

During his absence, an execution for ground-rent, to a heavy amount, was put into the Circus

by Lady West, as the ground landlady, and accordingly, he received an account of it from home; that, and his own domestic affairs, requiring his presence there, he petitioned for leave of absence, on those grounds, from the Empress, which, through the interest of his warm friend, the Count, was granted to him; but with this express Imperial proviso, that he should leave his lads and horses behind, for her amusement, as usual, which he of course complied with. Hughes conceiving (which afterwards turned out to be the fact,) that he should have no further use for performing horses in England, submissively hinted to the Empress, that he was willing to part with them to her; upon which, she ordered the Count to contract with him for them, which was easily made good, and from those of an humble individual, they became the Imperial property of the renowned “Catherine, Empress of all Russia;” a bargain, no doubt, well concluded on his part.

Having arranged all his other affairs in that country, he bent his thoughts towards his own; taking with him only his ostler, and leaving his two lads behind, when, with favourable gales and smooth seas, he soon reached his destination. He then waited on Sir John Dick, his steady friend,

(who had previously received letters from Count Orloff, highly flattering to Hughes, from the expressive style in which his general good conduct was portrayed,) to return him his heart-felt thanks ; upon the pleasing contents of the Count's letters being made known to him, he felt an inexpressible pleasure, and the more so, as he easily perceived they had raised him still higher in the estimation of his Patron.

Sir John had lately received from *Algiers*, (to the court of which he had formerly been a British Envoy,) an importation of high-bred mules, asses, *Cape of Good Hope* sheep, and some *silver-haired* goats ; the latter, we believe, were natives of *Sicily*. At this meeting they were consigned to the care of Mr. Hughes, and forthwith sent to the stables of the Circus, which were then in a state of dilapidation ; and though held in execution, as before stated, he, *sans ceremonie*, took possession of them for the horses, &c., and turned the sheep and goats into the interior of the theatre. No notice, however, was taken of it ; and where *Momus* once held his risible court ; where *Bacchus* had often presided at the festive board ; where the *Classic* pen had so frequently heightened the mimic scene ; where sweet harmony, with all its dulcet strains, had

repeatedly soothed and charmed the ear ; where the tuneful *Nine* had inspired song ; where grace, ease, and elegance, had tript it on the light fantastic toe ; where art had used its utmost efforts to enhance the view ; where feats of agility and strength had been performed, that rivalled *Rome's* gymnastic exercises in the proudest days of her *Olympic* games of yore, and over which the female beauties of our blest *Isle* had shed an incomparable and inestimable lustre of ineffable delight, by their presiding over the bewitching and enchanting *tout ensemble*,

(“ To what base uses may we not return ! ”)

was now a Sheep Pen, and a Goats' Refuge, shorn of all its former wonted and irresistibly alluring gaiety and attraction—a miserable waste or wild of once valuable property.

We believe, it is the law of this country, that when premises are taken in execution for ground-rent, if the money so owing is not paid, and the expenses attendant on enforcing the payment likewise, after a limited or given period of time, the whole of the property so possessed, passes over to the ground landlord or landlady, in failure of the legal incumbrances upon it not being rightfully disposed of by the original owners or possessors of it

This was the case with the late Royal Circus ; and in that manner, Lady West, the widow, became possessed of the whole of that extensive building, which must have cost many thousand pounds in erecting.

Mr. Hughes, in the winter, 1793, was applied to (by the Managers of *Covent Garden Theatre*,) to procure horses, hounds, and foxes, for a fox-hunt in their *Christmas* pantomime, which he accomplished in his accustomed way of promptitude ; and his apprentices being in Russia, he engaged three boys (to ride), one of which the town has since been acquainted with, of the name of Mr. Thomas Rose, a performer at the Minor Theatres.

Mr. Hughes having now got rid of mules, asses, sheep, and goats, Mr. Benjamin Handy, at the former's persuasion, in conjunction with the late Thomas Franklin (who afterwards went to America, and there died), and who were then joint managers of an equestrian company, (among whom was the late celebrated *George Smith* ; and *John Porter*, the inimitable Clown to the Ring, with a number of others of the first-rate talent in their different lines,) took the Circus for a few weeks, and opened it on Easter Monday, in a state of shreds

and patches, or, if we may properly so express ourselves, in a complete state of ruin for want of repair, with little or no accommodation for the public. However, by their spirited exertions, they drew rather tolerable houses, and by dint of economy and diligent industry, they were no losers, we believe, nor any great gainers ; and the following Easter or Whitsuntide they opened it again, with very little or no better success.

It then remained dormant for some time ; but, like many states or countries, it was shortly about to undergo another revolution, which that structure has been more subject to than any other of the kind : and as it is our determination strictly to adhere to truth, in detailing its changes, our readers, we conceive, will be fully satisfied with our veracity.

James Jones, Esq. (one of the present proprietors of the Royal Cobourg Theatre, to whom the lisenſe of that place was granted, from the high estimation in which his private and public character [was held by the whole Bench of Magistrates for the county of Surrey, as a remuneration for the losses he had sustained in his property at the Royal Circus, and who is a gentleman in the true sense of the word, incapable of doing wrong, unless led away by misrepre-

sentation,) was, at that time, in partnership with a Mr. George Jones, an equestrian manager; and they had opened a place for equestrian and stage performances in Union Street, White-chapel, (which is now a place of worship, under the name of Zion Chapel,) where the first rider of real eminence that had then appeared, a Mr. Ricketts, was performing, who afterwards went to America, and made his fortune there; but on his return home the ship in which he was a passenger foundered on her voyage, and he, with all his property, to the amount of several thousand pounds, with the rest of the passengers and ship's crew, met a watery grave.

In cœlo quies—There is rest in heaven.

The fame of this person excelled all his predecessors, and it is said he has never been surpassed. The late celebrated Baptista Dubois (the Clown) was then in his prime; but notwithstanding a numerous meritorious company, the place was not tenable. The Jones's, therefore, turned their minds towards the Royal Circus, and after some preliminary arrangements, at the suggestion of Mr. C. Hughes, who was a skilful negotiator, Lady West granted them a repairing lease for twenty-one years, at a rent of 210*l.* per annum; and

Mr. Hughes, having still the license in his own name, under the 25th of George the Second, for performing, (which he had regularly got renewed, though the place was unoccupied, and its spirit, in that case, rendered a dead letter,) was to have six double orders of admission every evening, and two benefits, one clear and the other by paying the expenses in the course of each season for the use of it, and as a recompense for his services pending the final termination of the business.

Matters being so amicably arranged, the Jones's had the building surveyed, which was found to be over-run with the dry rot; and orders were given for the complete renovation of the whole of the interior. This was at the close of the autumn or approaching winter of the year 1794.

While the necessary repairs and improvements were going on with spirit at the Royal Circus for the ensuing Easter; 1795, Mr. B. Handy, (who has since retired from a public life, and lives as an independent gentleman, and a magistrate for the county of Somerset, very near the famed city of Bath,) had opened an amphitheatre at the Lyceum, Strand, in conjunction with Mr. Lingham, sen., the breeches-maker,



and from these Mr. Jones engaged his equestrian company. The stage one consisted of Mr. Lascelles, who was the manager; and it opened with a Musical Prelude, written by the late Mr. Cross\*; Horsemanship by Mr. G. Smith and Mr. J. Crossman, &c. &c.; Clowns to the Ring, Mr. J. Porter and Joseph Jenkinson; Dancing, by Mrs. Parker and Miss Nannetté Parker, since Mrs. H. Johnston†; and a pantomime, called “The Mountain in Labour,” produced by Lascelles. The opening Address

\* This gentleman had, previous to that period, written several songs, which had been well received; he was not in the first instance engaged as an author, at the opening, as Mr. Edward Iliff, a gentleman of the highest literary attainments, had been; but having better pursuits in view, he resigned it, and recommended Mr. Cross, who was accepted of in his stead; and what follows will show the former was to be the destined one, from the rapid rise and increase of property and interest he at last had in the concern.

† Mr. H. Johnston then stood high in *histrionic* fame: he was styled the “Scottish Roscius;” and that summer, after having previously played most successfully in Edinburgh and Dublin, he made his first appearance before a London audience in the character of “Young Norval,” in Douglas, most successfully at the Haymarket Theatre. Such was the romantic nature of his love for that young lady, that he would appear in several different dresses in the stage box of the theatre on the same evening, when she was on the stage, to attract her attention.

was spoken by Mr. Cubit. Taking the late deplorable state of that building into consideration, the first season answered as well as could be expected; and previous to the next, Mr. Lascelles was discharged, and Mr. J. C. Cross was appointed stage-manager in his stead.

About this time, Mr. Hughes, from an act of inconsideration, totally lost the favour of the Bench of Magistrates for the County, and with it his license; for in the following October, 1796, it was granted to Mr. Jones, from his known general good character, which he has ever since maintained untarnished, and now is in high esteem with the County Magistracy. Mr. Hughes felt the loss so severely, that on the 7th of December, 1797, he died, aged 50, and his mortal remains were disposed of in St. George's Church-yard, Southwark.

Mr. Cross now first commenced his success as an author and manager, and he at that time wrote Spectacles and Comic Pantomimes for Covent-Garden Theatre; one of the first kind we recollect was, “The Round Tower; or, Chieftains of Ireland,” which he brought out in 1797, and he afterwards reproduced it at the Circus in 1803. In this way he continued writing for and conducting the management of that rising theatre;

for never was a place of amusement carried on with more spirit than that was at the time, and an engagement in that concern then was very advantageous, as the company were kept together all the year round; for in the winter they went to Scotland. But we believe what the Jones's reaped from their golden harvest at the Circus in the summer, they lost in their trips to the Land of Cakes in the winter, where in the City of Edinburgh they had likewise a Circus. This unprofitable speculation produced a kind of temporary failure, and upon the interests of the place being re-organized, Mr. George Jones was out of the concern, and it was agreed on, that for the remainder of the term of the lease he should be entitled to six double admissions each night, a clear benefit, and another, on paying the expenses, every season. Mr. Cross having, previous to this, married the youngest daughter of Mr. James Jones, he was let into a quarter share of the Circus as a proprietor, and was then also author and manager. Upon his elevation to the proprietorship, he gave up his engagement at Covent Garden, and bent his mind solely towards raising his then own joint concern to the highest pinnacle of popularity a Minor Theatre ever reached in this

or any other country. T. Dibdin, esq., succeeded him at the Garden, (this was in the year 1798,) as the stock author of that theatre, and hence originated that gentleman's popularity with the public of the metropolis. We believe his humorous and well-written farce of the "Jew and the Doctor," produced by him at the Garden, was the corner or foundation-stone of his present celebrity. The close of the winter of 1797, or the beginning of the year 1798, "Blue Beard," written by George Colman, jun., esq., was first represented at Drury Lane Theatre. Mr. John Palmer, Mrs. Crouch, Mrs. C. Kemble, Mr. Bannister, jun., Mr. Suett, and Mr. Kelly, Little Hollingsworth, &c. &c., were the leading actors in that excellent piece; and Mr. Alexander Johnston, the great mechanist of that theatre, far surpassed every expectation in the getting up of the properties and decorations of it, particularly his admirable formation of that stupendous animal the elephant\*. It would be invidious to make any distinction in the merits of the above actors and actresses; but the stage

\* So acknowledged was his classical taste, and elegance of modernized ancient national costume, that the late Mr. J. P. Kemble never quitted his room when dressed for the stage till he sent for Mr. Johnston, whose judgment on those occasions he always particularly requested.

never, in one production of the kind, combined such an extension of talent ; consequently, the piece obtained celebrity, and met with great success.

Mr. Cross, noticing the success of “ Blue Beard,” commenced his first season as author, stage-manager, and proprietor, with a “ Beard,” but then his was a “ black” one. It was taken from the history of Captain Teach (alias “ Black Beard,”) one of the Buccaneers of America, and produced on Easter Monday, 1798. It ran upwards of one hundred nights in the course of the season ; and was afterwards brought out at Covent Garden Theatre, but failed ; the Sons of the Drama being ‘ witlings’ in acting spectacle. The success of that season was the most general ever known. This was an *impetus* to Mr. Cross’s exertions ; and we do him the justice to say, that no man ever experienced more solicitude during a rehearsal, or more anxiety on the first night of individual representation than he did. He died in the winter of 1809, at Manchester, where he was stage-manager to Mr. Elliston.

The pony races were brought out, and they had a more than usual run for a whole season ; and that son of nature, the late Mr. Thomas Blanchard, the comedian, who had then left

Covent-Garden Theatre, performed a country-man in them. To speak of the transcendent merits of that well-known actor would be a loss of time, for while memory holds a seat within the brain he never will be forgotten\*. That inimitable pantomime the “ Magic Flute,” was produced there, and Mr. W. Davis, of the Royal Amphitheatre, taught the noble “ Horse Turk” to rear up, seize hold of, and tear down a streaming banner from the rampart walls, at the representation of a grand tournament in the opening scene ; an effort of Mr. Davis’s superior skill, which added greatly to his rising fame.

To those who have a recollection of the first-rate talents which that place matured in every department of a theatre, from the able assistance of Mr. Cross’s pen, (who, when he wrote a character for a person, measured the extent of his genius the same as a tailor does the body for a garment, and was generally very successful in making a *good* fit,) we will give a succinct account of those Pieces we have not before noticed,

\* He died in Dublin, during the rebellion, where he was engaged to perform, ere he made his first appearance ; and after being buried, Mr. F. Jones thought due justice had not been done to his *manes*, and he had them once more on *terra firma*, and re-interred with all the proper respect due to a performer so unrivalled.

which were the most established in the public favour, that that gentleman brought out, and the names of all the persons of eminence engaged during the time.

## PIECES.

May 15th, 1797, *Julia of Louvain* ; or, *Monkish Cruelty*.

Monday, July, 1799, *Cora* ; or, *the Virgin of the Sun*.

Monday, August 4th, 1800, *Sir Francis Drake*, and *Iron Arm*.

Monday, April 6th, 1801, *Rinaldo Rinaldine* ; or, *the Secret Avenger*.

Saturday, June 20th, 1801, *The Fire King* ; or, *Albert and Rosalia*.

May, 1803, *Louisa of Lombardy* ; or, *The Secret Avenger*.

——— 1803, *Our Native Land*, and *Gallant Protectors*.

Monday, June 30th, 1806, *The Cloud King* ; or, *Magic Rose*.

September 7th, 1806, *The False Friend* \*.

————— *Halloween* ; or, *the Castles of Athlin and Dumbayne*.

\* In the above piece appeared Mr. William Miller, the most original actor a minor theatre ever produced ; he was a pupil of old "Dubois."

## PERFORMERS.

*Gentlemen.*

Messrs. Cubit, Helmes, Jew Davis, Crossman, G. Masters, G. Degville, Bologna, sen., Pilbrow, Herbert, Joseph Jenkinson\*, Bologna, jun., J. F. Roberts, G. Male, Burrows, Johannot, J. Betterton, Robert La Toisa, Master J. Blackmore, A. Slader, R. Humphreys, Montgomery, Wallack, Laurent, Myers, Gibbon, A. Fisher, S. Betts, Myer, Palmer, jun., T. Collett, Bradbury, Jeffries, M<sup>c</sup>Donald, L. Bologna, Twaits, Dickinson, M. Corri, W. Meadows, Rayner, Master Wallack Makeen, Sutton, Pyne, Forster, Ellar, Trueman, T. Baker, Angolini, Byrne, James, S. Slader, Baynes, &c.

*Ladies.*

Madame La Croix, Mesdames Parker, Wybrow, Henley, Herbert, Byrne, Roffey, Wallack, M<sup>c</sup>Cartney, St. John, Parkinson, Iliff, &c.

Misses Gray, Fisher, Wallack, Valois, Adams's, Cabanels, Greville, Lettin, Johnson, Jellett,

\* Mr. Joseph Jenkinson, in performing the Trampoline for Mrs. Parker's benefit, in 1797, overthrew himself, broke his breast bone, and fatally injured his spinal one. He was carried out of the ring, and lingered only a few days afterwards; aged 27; he was much revered and esteemed, leaving a wife and three children behind. He was buried in Lambeth church-yard, where there is a stone erected to his memory.



Bologna, Taylor, E. Denny, Randall, Howells, Searle, Simms, &c. &c. &c.

The scene painters employed were Messrs. Cooper, Wilson, Halliburton, Greenwood, Marchbanks, Merrick, Mills, Blackmore, Banks, Clarke, Williams, Runciman, &c.

The mechanism was executed by Messrs. Underwood, Cabanal, jun., Branscomb, R. Collett, Rust, &c. &c.

The properties by Messrs. Combs, Popjee, J. F. Roberts, C. Sutton, &c. &c.

The dresses by Messrs. Williams, Bishop, R. Hodgson, Brott, &c. &c.

The music by Messrs. Sanderson, Russell, Corri, jun. &c. &c. &c.

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“ *Ireland*,” the celebrated “ Yorkshire Flying Phenomenon,” first performed his extraordinary feats of agility during this period of unrivalled success; the interior of the house was entirely re-built by that eminent architect Mr. Cabanel, jun.; and the famous Fox Hunt was produced there; but, notwithstanding all those great doings, the concern failed again, and trustees were appointed (in behalf of the creditors,) to take upon them the management of the concern. We believe, the first season they had the

place it was burnt down, on the 12th of August, 1805. It was by the trust deed to have been insured for 6,000*l.*, but, by some negligence or mistake, it was only for 3,000*l.*, and with that sum they commenced re-building a new theatre, with the aid of that credit which so respectable a firm, under all the circumstances, could procure ; and, on the following Easter Monday, it was opened with great spirit, but the mode or system adopted in its management did not succeed ; and, we believe, the novelty of the thing wore off with them, and they began to be weary of their pursuit. When, as we have before stated, Drury Lane being burnt down, Elliston applied to take it off them, and though the trustees paid but a rent of 210*l.* a-year, we believe Mr. Elliston paid them 2,000*l.*

But before we proceed farther, we must not omit stating, that the person who wrote for him after Mr. Cross's death, (Mr. Elliston having then dignified the Circus by the name of the Surrey Theatre,) was a Mr. Dennis Lawler, a man of considerable merit, but whose convivial habits and easy disposition, as regarded his keeping company, soon blighted his fair prospects ; for being nipped ere his talents had bloomed, he fell like an half-blown rose, disregarded,

neglected, and uselessly thrown aside. He versified the "Three and the Deuce" for Mr. Elliston, burlettarized the "Beaux Stratagem;" wrote the "London Apprentice," in which the "Armour" was first introduced, and Johannot's song of the "Beadle of the Parish," &c. &c.

Mr. Elliston's time being nearly expired, Messrs. Dunn, Heywood, and Branscomb applied for, and obtained possession of, the house for the remainder of the term of the original lease, granted by the deceased, "Lady West," to James Jones, Esq. In the course of their management Mr. James West's\* superior stud of horses, with his truly excellent company of performers, were introduced in several pieces written for them, and it was productive of a knowledge to the world of Mr. W. Barrymore's acknowledged and worthily appreciated talents as an author and manager, and since then he has held an uncontrolled sway in that double capacity at

\* The above gentleman since then went to America, and has returned to this country possessed of the "Mammon or Molock" of the world, to an extent that he need not in future heed the "*Robin's*" piteous note, when the rigour of winter calls forth his plaintive moan,—

See Winter comes, to rule the varied year,  
Sullen and sad, with all his rising train ;  
Vapours, and clouds, and storms.

“ Astley’s” now “ Davis’s Amphitheatre,” and at the “ Royal Cobourg Theatre\*.” We are credibly informed that he is engaged at present by R. W. Elliston, Esq., to furnish matter this winter for his theatre, in bringing forward Mr. Davis’s horses, who are the best taught (from that gentleman’s superior skill in his profession) of any that this country can boast of.

Mr. Dunn has since then been one of the projectors and part proprietor of the Coburg, and is now, if we understand rightly, the sole proprietor of the Royalty. His conduct of a theatre is marked with economical perseverance, and from all we have ever been able to gather of his system of management, we have no fear of contradiction, when we roundly assert that it is our opinion, his progress will be undisturbed, from his cautionary prudence, and strict attention to the real interests, (we mean, those which tend to a long duration of its existence in all its departments.) His liberality also to some of his performers, which has come to our

\* The above gentleman is the son of Mr. Barrymore, the able compeer of the late J. P. Kemble, esq., at Drury Lane Theatre; and some time since married the celebrated Miss Adams, whose amiable disposition is worthy our warmest commendation.

knowledge: but which we shall not, for the sake of the individuals concerned, particularize, does him infinite credit, and merits our observation. Branscomb had, from being the mechanist of the theatre, become the possessor of the Circus Coffee-house, some years before his period of proprietorship of the theatre, and had amassed considerable property. He died on the 8th of April, 1815, leaving a widow and six infant children to lament his irreparable loss, but possessed of a good house and trade, and a leasehold rental of above 400*l.* a year. She died in the summer of the following year.

“Frailty, thy name is woman.”

On her decease, one of Branscomb’s executors took possession of all the property, in trust for the children, and, we believe, is still in the receipt of its produce.

The *sui generis* mortality that has since thinned the phalanx of their line, (as two only remain,) is passing strange, and—

“*Desunt cætera.*”

But the all-seeing eye of Heaven has it recorded on its sacred tablets. A day of retribution must come, when the offended laws of God and man will feel appeased:

“ Even-handed justice  
Returns the ingredients of their poisoned chalice  
To their own lips.”

At the expiration of the term, (some time after Branscomb's death,) the whole of the scenery, machinery, dresses, and properties, and some horses, (as it had again been converted into a riding-school during their management,) were sold by auction, and cleared away. It then remained a few months (so far as the stage part of it went) nothing but bare walls, when Mr. T. Dibdin took it, refitted it up with every appropriate scenery and decorations, and opened it that summer, having previously obtained a lease of it for seven years, at a very high rent, from the Messrs. Wests. His management began with spirit, and his exertions must have been indefatigable in supplying the public with novelty, possessing every attraction. Performers of first-rate eminence appeared there from both the winter theatres, and through the aid of his ready and able pen, many more favourites of the town were made, and became extremely popular, both male and female ; but here again, a kind of fatality seemed to be the heir-loom of its inheritance, for he, after all his assiduity and ability, was compelled to retire from further pursuing

and conducting that concern, and the use of the remainder of his term was eked out by a gentleman named "Watkins Burroughs." The latter days of it had all the imbecility of a once vigorous constitution, slow moving on to certain dissolution, and it expired surrounded by few friends, doomed, as it were, to be for ever once more buried in oblivion. Its vital spark, however, had not entirely fled, and, wonderful to relate, the few dying embers that remained, were fanned into a bright flame, by the liberal ardour of the present lessee of it, a gentleman of the name of "Williams," before known to the public, but in a less conspicuous point of view, in which he now so boldly stands forth, for exclusive patronage, and which he so well deserves. The expense already attendant on the first embarking into his arduous and hazardous undertaking, has already cost some thousands. His success, as yet, we believe, has been pretty fair; but how far it may be ultimately crowned, Time, the great teacher of eventual contingencies, can alone determine; however, he has made it the most brilliant, tasteful, and elegant theatre the metropolis has now to boast of, and to him the public lay under the greatest obligation for possessing such an eminent, superior place of entertainment; and

it is our most sincere wish, and most ardent desire, as we are well convinced if he had not so spiritedly come forward, that that popular part of the metropolis would have worn an everlasting suit of *sables*; a misfortune that all the neighbourhood must have most grievously deplored, as well as many clever, ingenious, and worthy characters, who would then have lacked employment in the theatre. To use the words of Shakspeare, (which we may, without being deemed sacrilegious, take the liberty to transpose, on this occasion :

“ Some say men are born great,  
Some men have greatness thrust upon them.”

But may he, from his laudable and highly meritorious endeavours, “ *achieve* greatness,” which is the noblest acquisition of all.

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ORIGINAL SKETCH  
OF  
SADLER'S WELLS.



ORIGINAL SKETCH  
OF  
SADLER'S WELLS.

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SADLER'S WELLS, so called from there being within the premises two wells of a *chalybeate* water, and from having, formerly, been in the possession of a man named Sadler, originally (*i. e.*, the ground on which it stands,) belonged to the monastery of St. John's, Clerkenwell, but to what purpose it was then appropriated we do not know. In process of time, the Wells were opened to the public, as the Tunbridge Spa, Islington, St. Chad's Well, Gray's-Inn-Lane, &c., are now, and numbers resorted there to drink the waters. In the time of Oliver Cromwell, they continued to be visited by invalids, but were prohibited, among others, by the then hypocritical rulers of the land, as objects of superstitious notice. During the reign of Charles II., Sadler took the ground, and whatever buildings might

be upon it, and opened a place of public recreation and entertainment, called "Sadler's Wells Music House," and he re-opened the two wells. In process of time it came into the hands of a dancing-master, named "Forcer," who introduced, in addition to vocal and instrumental music, dancing, with rope-vaulting, and, probably, tumbling, &c. His son succeeded him: at whose death, it came into the possession of a Mr. Rosoman, (whose name is perpetuated by a row of houses he built, leading from the Spa Fields to St. John's-Square, called "Rosoman's-Row.") The building was now altered into something like a theatre: for there was a stage, scenes, and a curtain; the entertainments were singing, dancing, tumbling, rope-dancing, and various species of gymnastic exercise, with burlettas, or rather musical dialogues, between two or three performers at most. No admission money was paid by the audience, for, in addition to the beverage, for which they paid their money, (the house being, we believe, called a punch-house, though ale, &c., was sold,) they were free to walk into the area prepared for those who witnessed the exhibition, where, we have been given to understand, they smoked, while shrimps, &c., were carried about for sale. Rosoman, eventu-

ally, took in a partner, whose name we do not positively recollect, but believe it was Rutherford, or something similar, who dying left his share to his widow, upon condition that she lived single, otherwise it was to devolve to Rosoman. A friend of Rosoman's, however, won the widow's affections; she married, and Rosoman became possessed of the forfeited share, and, of course, the whole property of Sadler's Wells.

It next passed into the possession of Tom King, the comedian; Arnold, a goldsmith; and Serjeant, a trumpeter of the King's band. It was now made a regular theatre, with box, pit, and gallery, and the admission prices of 3s., 1s. 6d., and 1s. charged to the public; the performances then were ballets, burlettas, harlequin pantomimes, ballets of action, rope-dancing, tumbling, &c. &c.

Its next possessors were the aforesaid Arnold and Serjeant, and Wroughton, the comedian, who made an application to parliament for an exclusive right to perform pantomimes, &c., but the bill was thrown out. The next firm consisted of Arnold and Wroughton; Mr. Siddons; Mr. Hughes, a manager of several provincial theatres; and a Mr. Coates, a tanner, of Bermondsey.

The theatre, during these several managements, had undergone various transformations; and, during the latter proprietorship, the prices were raised to 4s., 2s., and 1s.

It was many years the custom of this theatre, to sell to the audience wine and punch, at six-pence a pint, as an inducement for the public to visit the Wells; and when they paid their admission money, a printed ticket was given to each person, with this notice: "The bearer of this ticket is entitled to a pint of wine, or punch, on paying an additional six-pence;" which brought, at one time, a most lucrative trade to the house.

In Rosoman's time, ale was sold, and was brewed in a small building on the premises; which was afterwards made into a dwelling-house, the first tenant of which was Miss Wilkinson, the celebrated wire dancer.

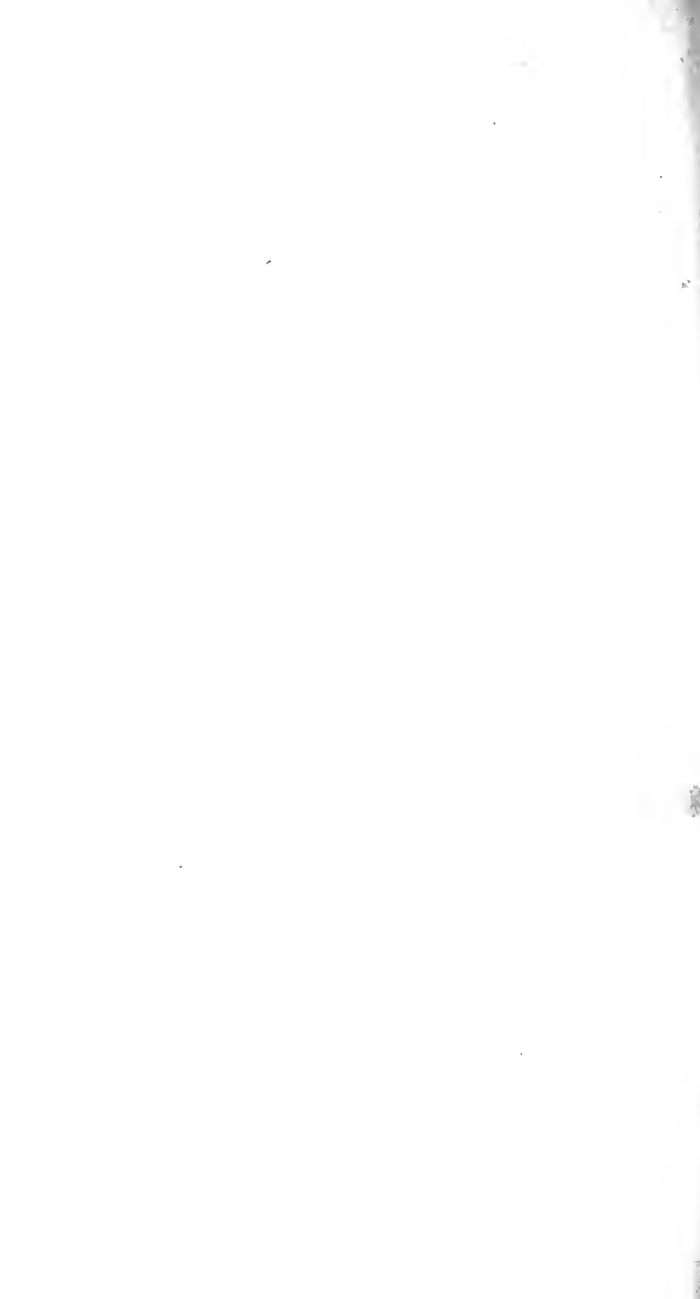
The next firm was Messrs. Hughes; C. and T. Dibdin, the dramatic authors; Reeve, the composer; Andrews, the scene painter; Barfoot, and Yarnold; the latter two, private gentlemen. During the second year of their proprietorship, the aquatic exhibitions, too well known to need description, were introduced.

The next change of proprietorship was occa-

sioned by Messrs. Yarnold and Andrews selling their shares to their partners ; and Grimaldi, the Clown, became a purchaser of one-eighth. Mr. T. Dibdin, soon after, left the concern ; two years after him, Mr. C. Dibdin.

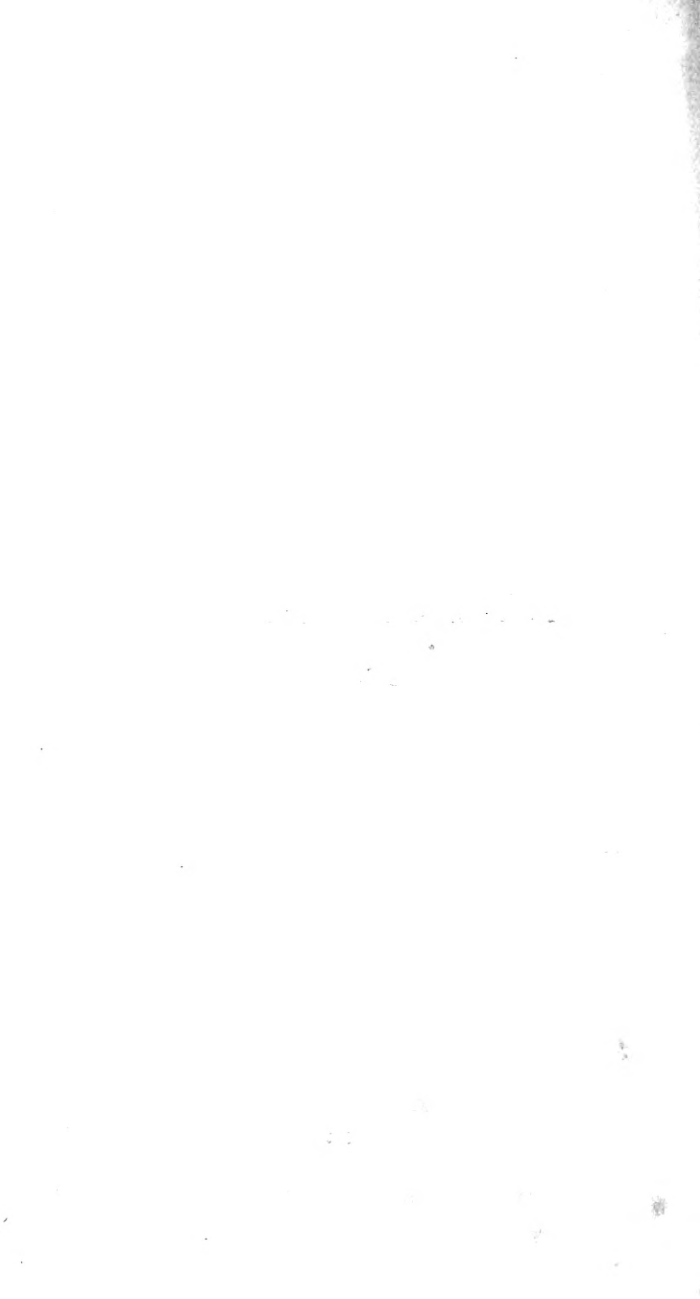
The present firm is Hughes, the widow of the late proprietor ; Jones, daughter of the late Mr. Reeve, and married to F. Jones, esq., of Brunswick-square, solicitor ; Dixon, Repository, Barbican ; and Grimaldi ; who lease the theatre out ; the present tenant of which is Mr. Egerton, of Covent-Garden Theatre.

The two wells are still on the premises ; one in the yard, arched over ; the other, in the cellar of the theatre, where there is also a well of pure water. The water for the exhibition comes through pipes from the New River Reservoir, Pentonville.





**A N E C D O T E S,**  
*&c.*



## ANECDOTES, &c.

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“ A dram of sweet is worth a pound of sour,  
Because it oils away the weary hour.”

HAVING detailed, according to our promise, an analyzed sketch of the life of the late Philip Astley, Esq., a brief history of the Royal Circus, and an original sketch of Sadler's Wells, we will still proceed further, in giving a few anecdotes of persons whose names alone are passports to excellence, in a like accordance. And, first, we will relate of *tria juncta in uno*,

GARRICK, DEGAMAR, and DR. JOHNSON.

A person named *Degamar*, was an inferior actor of his day; yet he stood high in the opinion of Mr. Garrick, and used frequently to take more liberties with him in the mode of speech than those who ranked higher in the theatre: particularly after Mr. Garrick had built his elegant and classical Temple of *Fame*, to the immortal memory of Shakspeare, at his beautifully romantic

and picturesque villa at Hampton, where then, and now stands, on one side of it, a mournful weeping willow, (allowed, for years, to be the finest this country ever produced,) that hangs its drooping branches o'er the silent bosom of the Thames:

(“ Fair Thames! flow gently from thy sacred spring,  
While on thy banks Sicilian Muses sing;  
Let vernal airs through trembling osiers play,  
And *Albion's* cliffs resound the rural lay.”

POPE.)

whose rippling current runs smiling underneath its umbrageous shade, to which sober eve, and dim rayed twilight add a zest to contemplation's mood; but when Luna in her lucid brightness lends her aid to grace the scene, enchantment hangs upon the view, and the mind is lost in pleasing reveries, heightened by imagination's force, which fancy may depict, but which cannot be described.

Mr. Garrick, one day, invited Mr. Degamar to dine with him, and before dinner he says to Degamar, “ Come, I'll show you all that wealth, taste, and elegance, aided by the first artists I could employ, have combined.” It so happened that amidst the pleasing variety that Degamar met with in his walks, he perceived a great number of ducks swimming in a sort of

small branch or inlet of the river, that took its meandering course through the grounds; and amongst them he discerned a large voracious *Drake* that seemed to glide paramount to all his compeers, surrounded by his sultanas, and court-like flatterers, quacking in his ear to attract his gracious notice. Mr. Garrick, as was his usual custom whenever he wandered near its green banks, had with him a roll of bread for the purpose of feeding them; thereby procuring amusement for his mind, which now and then sought relaxation from the cumbrous weight that professional exertions and theatrical duties gave birth to. This bread he broke in pieces, and carelessly threw to the ducks; but the superior strength of the drake was so prevalent to the injury of the others, and his powers of mastication so equal to his prowess, that he quickly gobbled up the whole of the roll. *Degamar*, with a bluntness and archness peculiar to himself, in a very ludicrous manner, observed to Mr. Garrick, “ Ah! ah! Davy, that fellow’s the manager,” (pointing to the drake,) and giving him a touch with his elbow with a sarcastic leer, he added, “ He swallows ALL.”

On the very same day that literary *Hercules*, the late Dr. Johnson, was also invited to dine

with our Roscius, who, proud of making his friends fully acquainted with the beauties of his extensive domains which nature or art had produced, displayed them to the Doctor with a more than ordinary elevation of mind, flattering himself (for he was no small egotist) that they would meet the full approbation of the classic “Atlas,”—and he said, to enforce his high opinion of what his guest had seen, “How do you like my *little* country-house?” To which the latter replied, in a solemn and pertinent manner, “Davy\*, it’s too much for one man to leave behind.”

\* David Garrick, Esq., an excellent English actor, was born at Hereford, 1716. Having performed as a novice at Ipswich, he made his appearance at Goodman’s Fields October 19, 1741, and acted Richard III. for the first time. His acting was attended with the loudest acclamations of applause, and his fame was so quickly propagated through the town that the more established theatres of Drury-Lane and Covent-Garden were deserted. These patentees, alarmed at the great deficiency in the receipts of their houses, and at the crowds which constantly filled the theatre of Goodman’s Fields, united their efforts to destroy the new-raised seat of theatrical empire; in consequence of which Garrick entered into an agreement with Fleetwood, patentee of Drury-Lane Theatre for 500*l.* a year. The fame of our English Roscius was now so extended that an invitation from Ireland upon very profitable conditions was sent him to Dublin during the months of June, July, and August, 1742, which invitation he accepted. His success there exceeded all imagination: he was

## Mrs. GREEN and Mr. QUICK.

Mrs. Green (the original Duenna, in Sheridan's favourite opera of that name) got very

caressed by all ranks as a prodigy of theatrical accomplishments, and the playhouse was so crowded during the hot season, that a very mortal fever was produced, which was called "Garriek's fever." He returned to London before the winter, and now attended closely to his theatrical profession, in which he was irrevocably fixed. April, 1747, he became joint patentee of Drury-Lane Theatre with Mr. Lacy; and in July, 1749, married Mademoiselle Violette. In 1763, he undertook a journey into Italy for the benefit of his health, and during his travels gave frequent proofs of his theatrical talents; for he could, without the least preparation, transform himself into any character, tragic or comic, and seize instantaneously upon any passion of the human mind. After he had been abroad about a year and a-half, he turned his thoughts homewards, and arrived in London April, 1765. In 1769, he projected and conducted the memorable jubilee at Stratford, in honour of Shakspeare, so much admired by some, and so much ridiculed by others. On the death of Mr. Lacy, in 1773, the whole management of the theatre devolved on him,—but, being advanced in years, and much afflicted with chronical disorders, he finally left it in June, 1776, and disposed of his moiety of the patent to Messrs. Sheridan, Linley, and Ford, for 35,000*l*. He died at his house in the Adelphi, January 20, 1779. Notwithstanding his constant employ as both actor and manager, he was perpetually producing various little things in the dramatic way, some of which are originals, others translations or alterations from other authors, adapted to the taste of the present times. In the *Biographia Dramatica* are enumerated no less than thirty-eight of these: beside which he wrote innumerable prologues, epilogues, songs, &c.

jealous of the applause which Mr. Quick elicited from the audience in the parts of little "Isaac" and "Mungo" in Mr. C. Dibdin's musical farce of "The Padlock;" and one evening in particular her irony was so heightened by her spleetic mood of temper, that in a sarcastic tone she said, "Ay, Quick, (shaking her head) you have got some of your Whitechapel butchers here to-night," (Mr. Quick having been born in that neighbourhood.) When he came to that scene where he is drunk, and hugs Ursula, (Mrs. Green then played the part,) he rubbed his face against her's, and, of course, in so doing, some part of the black which covered his own physiognomy was imparted to adorn her's. This occurrence the audience observed, and their risible powers were brought fully into action, the laughter being general and in the extreme. Not knowing what caused the merriment, she said to Mr. Quick, "What's the matter?" He answered, "Why, your face is black!" On which she applied her pocket-handkerchief to wipe it off; but the remedy was worse than the disease, for in the act she smeared her countenance all over. Upon this the house became so convulsed that the scene could not be proceeded in, and they were compelled abruptly to drop the cur-



tain till the lady's face had resumed its accustomed hue, when it rose amid thundering applause, and the farce went off with the highest eclat. But still the laughter of the audience at what had occurred could not be altogether restrained: for it now and then broke out simultaneously, and to its close could not be wholly subdued. As the finale bears some affinity to what had occurred that evening, we will venture on giving it.

*Finale.*

Be to our virtues ever kind;  
Be to our faults a little blind;  
Let all our ways be unconfined,  
And clap a padlock on our mind.

CHARLES BANNISTER and JUSTICE STAPLES.

At the time that the proprietors and performers of the Royalty Theatre were indicted by the patentees of the Winter Theatres, Justice Staples was their cat's paw in the business, as he was the only magistrate which sanctioned and enforced their unprincipled and arbitrary views. But to give a stronger colouring to our relation, we shall add, that the late Mr. John Palmer, the original proprietor, built that theatre under a full conviction that the site on which he had

erected it was in the Royalty of the Tower of London, which was true ; and having not only the sanction of the late Marquis Cornwallis, but his especial patronage, in fact, his assurance, that under his influence as Governor of the Tower, he should not be restricted in giving entertainments in the higher walks of the drama. He opened the theatre with Shakspeare's play of "As you like it," and the farce of "Miss in her Teens:" and so flattering was the appearance of his commencement, the late G. Colman, Esq.\*, one of the patentees, having previously

\* George Colman, Esq. the elder, an eminent dramatic writer, son of Thomas Colman, Esq., British Resident at Florence, was born at Florence about 1733, and placed at a very early age in Westminster School. In 1758, he removed to Christ College, Oxford, and there took the degree of M. A. During his progress at Westminster, and while at College, he formed an acquaintance with distinguished literati, with whom he remained in friendship till they severally dropped off the stage of life. Lloyd, Churchill, Boswell, Thornton, and other celebrated wits of the day, were among the intimate associates of Mr. Colman, and gave eclat to his name, by noticing him in several of their compositions. Mr. Colman was admitted into the Society of Lincoln's Inn, and was called to the Bar, where he practised a short time. About the year 1768, Mr. Beard being incapable of bearing the fatigues of a theatrical life, and wishing to retire from the management of Covent-Garden Theatre, disposed of his property in that house to Messrs. Colman, Harris, Powell, and Rutherford. Those gentlemen carried on the management together ; but in a

written the opening address, that he thought his career would run on without interruption; but in the words of our immortal bard, "he reckoned without his host," for he had to meet with an opposition, and that the most powerful one that could assail a man in an undertaking of the kind; for if he alone had quitted the theatre, the object would have been comparatively small in the eyes of the patentees; but when the brilliant talents of Charles Bannister, Leoni, Sedgwick, Gaudry, Delpini, and numberless favourites of the time, and amongst the females the present popular actress Mrs. Gibbs, came in view, the rays of rivalry, and that

short time, Mr. Colman appearing to aspire to a greater authority than the other patentees (excepting Mr. Powell,) were disposed to grant, after a severe literary contest, which was published, Mr. Colman sold his share, and retired. Soon after, Mr. Foote, then proprietor of the Haymarket Theatre, having been induced to withdraw from the stage, disposed of his theatre to Mr. Colman, for a handsome annuity, which he did not long enjoy. On Mr. Foote's death, Mr. Colman obtained the license. This gentleman was one of the chief writers in "The Connoisseur," and produced a variety of Miscellaneous Poems and Papers, which he collected into three volumes. As a scholar he holds a very respectable rank, as may be seen in his "Translations of Horace's Art of Poetry," and of the "Comedies of Terence;" and his manners were as pleasing as his talents were respectable. Mr. Colman died, August 14th, 1794.

of a seemingly successful era darted like a fiery meteor before them, and the giant spirit of alarm intimidated their minds. This coming to the knowledge of Mr. J. Palmer, he very wisely gave the first night's receipt of his profits to the London Hospital, Whitechapel Road ; which was an act of policy as well as humanity, the funds of that excellent charity being then in a declining state.

The next night's representation of amusements (from an official interdiction he had received) he brought within the pale of the act of the 25th of George the Second. But the spirit of opposition having arisen against this modest attempt only increased its virulence ; and Justice Staples, with all his legal cannonades, mortars, bombs, nay, in fact, the whole park of his magisterial artillery were put in incessant motion ; and so brisk was the fire that he played upon them kept up, that though the garrison was well manned, and the officers of known generalship, a flag of truce from the commanding officer was sent, requiring the acceptance of terms, and those of an honourable nature, before capitulation was offered. They were spurned at, and nothing but an absolute surrender would satisfy the enemy. But to drop our metaphor :

the parties were indicted at the sessions, which was then and is now held at the "Sessions House, Wellclose Square," (more commonly known by the name of the "King's Arms Tavern,") upon which indictment some of the offending parties were found guilty, and an appeal against the conviction was made to the Court of King's Bench.

Mr. Charles Bannister being one of the accused parties, and being under examination by the litigious, busy Justice Staples, the hireling against them, during it, it thundered and lightened dreadfully; and as the Justice was about to sign his mittimus, his hand shook, on which Mr. Bannister observed, "Don't sign it, Mr. Justice: don't you hear the Deity's offended at the act."

#### GARRICK and FOOTE.

Garrick and Foote in company with each other, once went to a puppet-show, which was, at that time, very popular, from the excellence of the working of the figures, and the amazing wit and humour of "Mr. Punch." During his performance Foote paid every attention to it, and was highly pleased with the merry conceits of that droll character; whilst, on the other hand, Garrick sat very uneasy, and often elbowed

Foote, saying, "Let's go, Sam, let's go." On its frequent repetition, he turned round, and said, "Davy, I know what's the matter with you, you are jealous of that little wooden-headed fellow." A very sarcastic remark in our opinion, but a just one; for it's well known, Mr. Garrick could not bear merit of any kind to stand before him, from his extreme jealous disposition\*.

#### CHARLES BANNISTER and THE COOK.

The facetious Charles Bannister being once a little in embarrassed circumstances, turned coal-merchant to add to his revenue; and being a very generous man, he went about at Christmas to give the cooks of the different taverns he served what is commonly called a "Christmas Box." The master of one of them being in the kitchen with him, Charles gave the cook a crown. "No, no!" says the host, "That's too much," "Pshaw!" replied the former, "Dont you see that she's GRATE—FULL."

\* Samuel Foote, Esq. was born at Truro, in Cornwall, 1722, and he died October 21st, 1777. His Dramatic Pieces are twenty in number. He broke his leg by a fall from his horse, in February, 1756.

## FOOTE.

When Mr. Foote went to Dublin he was very liberally received, and paid every attention to by the nobility and gentry. The first wits of the sister country sought his company. Walking one day arm-in-arm with a nobleman, he was asked by him, "How do you like Dublin, Foote?" "Very well, my Lord," he replied. "But I could never before conceive where our beggars transported their old clothes to!" (alluding to the dreadfully wretched state of appearance in which the poor of Ireland are always to be seen.)

## WESTON and GARRICK.

One evening, when Mr. Weston was announced to play "*Scrub*," and Garrick "*Archer*," in the course of the day he had sent to Mr. Garrick a letter, requesting a loan of money, as he was continually in the practice of doing, under the impression that he was arrested. This Mr. Garrick at last discovered, and in consequence refused sending at that time what Weston had requested, upon which, the latter neglected going to the theatre at his usual time; and when the hour of performance arrived, Mr. Garrick came forward and said as follows:—"Ladies

and Gentlemen, Mr. Weston being taken suddenly ill, he is not capable of appearing before you this evening; and therefore if it meets your approbation I will perform the part of Scrub in his stead." Weston being in the 2s. Gallery with a sham bailiff, hallooed out, "I am here, and can't come; I am arrested." Upon which, the audience sided with Mr. Weston, by insisting he should play the part, which the manager was obliged to acquiesce in, by paying the supposed debt, to the no small mortification of "David."

JOHN PALMER\* and LEE LEWES.

The late Mr. John Palmer, sen., was always very fond of a shewy appearance, and would undertake any character if he could dress it well. One night, one of the performers had a very

\* He was suddenly taken ill on the stage while performing the part of the "Stranger," in the play of that name, on the evening of the 10th of August, 1798, at Liverpool, and expired the same night. He lies buried in the church-yard of Wotton, a small village, distant three miles from the above town, with a flat blue stone over him. On one side of him lies Mr. James Wild, the well-known prompter of Covent Garden Theatre, and on the other "Young Patterson," known in Manchester and Liverpool from his ability in promptership.



handsome pair of set-buckles to dispose of, and shewed them to the late "Lee Lewes," in the Green Room, who, upon looking at them, said "They won't suit me, show them to John Palmer, he is a better judge of *paste* than I am." This was not altogether so liberal of Mr. Lewes, as it alluded to Mr. Palmer having assisted his father as a bill-sticker, the old gentleman having for many years been the regulating one of "Old Drury." But, great praise is due to Mr. John Palmer, as he emerged from obscurity by dint of his own natural abilities; and by his cultivation of them, and praiseworthy perseverance and industry he raised himself to the top of his profession as a first-rate, general and eminent actor, and had the honour of a personal acquaintance with men of the highest rank and talent in the country.

MR. C. DIBDIN, sen., and COPELAND.

During the time the late Mr. Charles Dibdin was author and stage-manager of the Royal Circus, while in its infancy, there was a person engaged there, of the name of Copeland, a singer. It so happened, that these two individuals were always bickering with one another; and, one morning, Dibdin said to Copeland, "I don't

know how it is, Copeland, but you and I are always in hot water?" Copeland replied, "Then don't you put the kettle on!"

### OLD GRIMALDI'S DREAM.

"Visions and magic spells, can you despise,  
And laugh at witches, ghosts, and prodigies?"

Mr. Grimaldi, senior, had a dream, terrific in its nature, and one that made such an impression on his mind, that nothing could efface it. It was a strange one to be sure, and he used to relate it thus:—

That the Devil one night appeared to him in it, and told him, that on the first Friday in some month, he would come for him. He, therefore, the first Friday evening in every month entertained company, who sat up with him, thinking thereby (as some people say) to cheat the Devil. But it is very remarkable, that he did die on a Friday, and the first in the month, which, in some measure, verified his dream.

This strange man was so frightened at the idea of his being anatomized, that he left, in his will, a clause, that his eldest daughter, Mary Grimaldi, (afterwards Mrs. Williamson,) was, after his death, to sever his head from his body; and unless she did so, she was not to be entitled

to a gold watch, worth seventy guineas, which he had bequeathed to her, as well as the residue of his property: and to fulfil his intentions in that respect, not willing to lose his bequests, she sent for a surgeon, who took it off, she touching the instrument at the time.

He died at his apartments, up a court, within a door or two of the Pheasant, Stangate-Street, Lambeth.

#### EARL BARRYMORE and DELPINI.

When the late Earl of Barrymore had his private theatricals at Wargrave, amongst the amateur performers, he had some professional ones, and Delpini (the well-known *Pierrot*) was his manager and *factotum*.

By his Lordship's order, the romance of Blue Beard was got up, and Delpini played the part of that name. A song was introduced by that character, in the scene where he is going to give Fatima all his riches; in the second verse, the words were these:

“ This key opes the casket where *Emeralds* lie;  
And this, which my costly array meets the eye,  
With silks far more bright than the *Parient* dye,  
And all shall be thine when we marry.”

Instead of this, Delpini cries,

“ This key opes the casket where *Admirals* lie.”

“ Oh,” says the Prompter, interrupting him,  
 “ you make a mistake, Sir !”

“ It's where Emeralds lie.”

“ No,” said Mr. Delpini, “ it be your mistake ; it is de Admiral dat Blue Beard murdered, and buried him dere !”

Mc NALLY and BRINSLEY SHERIDAN.

“ The crown was to the brow of wit assign'd,  
 And all allow'd the triumph of the mind.”

SYMMONS.

Mr. Mc Nally was, at one time, so unfortunate, that he could not get those pieces which he had written brought out, and, therefore, had recourse to the assistance of two monied men, friends of his, of the names of “ Gaynes” and “ Sharpe,” who went to a great expense in building a very elegant theatre at the “ Cassino Rooms,” Great Marlborough Street, for the purpose of bringing forward some of them, through the aid of figures, to be styled the “ Wooden-headed Family.”

At that time, Richard Brinsley Sheridan, Esq., had brought out his farce of the “ Critic, or a Tragedy Rehearsed,” which proved highly attractive. In its progress, there was a vast deal of bombarding, springing of mines, &c. &c. A day or two after, Mc Nally and Sheridan met in

the street ; “ Well,” says the former, “ I went to see your new piece the other night, Sherry ; but if you go on at this rate, with cannonading, bombarding, springing of mines, and the like, you’ll fire off your profits in gunpowder, and be blown up by the explosion of your own invention.” To which, the latter made the following reply : “ No ! Mac, I blind the audience with the smoke of my gunpowder, deafen them by the rattling of my drums, and strike them dumb with the thunder of my artillery.” On which, Mac remarked, “ And so you’ll reduce them to the situation of the Deaf Doctor, that they neither understand you nor themselves\*.”

#### THE ORIGIN OF SOLDIERS DOING DUTY OF AN EVENING AT THE THEATRES ROYAL.

Many of our readers, perhaps, may not be acquainted with the following circumstance, that caused the practice of soldiers doing duty of an evening at the Theatres Royal ; that being our opinion, and it being our most anxious wish to merit the patronage of our friends, as we hope we

\* Mr. Sheridan died, July 7, 1816, at “ *Saville*” House, and lies buried in Poet’s Corner, Westminster Abbey ; the thunder of whose appalling eloquence is only honoured by a plain flat stone on his grave.

have evinced in our progress through our task, we will, without premising further, give it in detail.

In the reign of "George the Second," when "Quin" acted in "Lincoln's-Inn-Fields" Theatre, it occurred that one night, during the performance of the "Beggar's Opera," it being then a prevailing custom to admit noblemen and gentlemen behind the scenes, one of them, a warm-tempered person, flushed with potent libations from the streams of usquebaugh, in a very interesting scene of the opera crossed the stage, amidst the performers. Mr. Quin was behind the scenes, and expostulated with the nobleman on the impropriety of his conduct. The latter on this struck Quin in the face, who returned the blow. This being witnessed by the nobleman's companions they drew their swords, and a general fight ensued. The police of the town not being under such strict regulations as it is at present, nor by any means so numerous and effective, the proprietors called in the interference of the district watchmen, such characters as "Dogberry, Verges," &c., and the noblemen were given in charge to them. They were kept in custody all night, and examined the next morning before the magistrates, and held to bail, when they

made restitution, and were discharged. His Majesty hearing of the outrage sent privately for a few of the ringleaders, whom he rather lectured severely on their improper conduct ; and to prevent a recurrence of such outrageous and disgraceful conduct, the King was pleased to order, that the guards should in future do duty every play night, which custom has never been dispensed with. Its adoption no doubt has had a very salutary effect, and been a sure preventive of riot and disorder.

## COOKE and KEMBLE\*.

“ The Doves are censured, while the Crows are spared.”

Upon Mr. George Frederick Cooke, the celebrated tragedian, being engaged by the late Thomas Harris, Esq., of Covent Garden Theatre, to make his first appearance there on the London boards, he arrived in town a few days before that of his announcement, and resorted to a theatrical house of the name of the “ O. P. and P. S.” in Russell Court, Drury Lane. It has been said, that the reason he so long lay

\* Mr. Kemble, in the year 1818, retired to a small village near the charming Lake of Lausanne ; and on the 2d of November, 1820, he visited England, and returned back again to the former place, where, on the 26th of February, 1823, he died.

buried and neglected by the managers of the theatres in the metropolis, was from undue representations made to them by interested persons as to his manner and mode of conduct, and the uncertainty there was of any dependance being placed in him. This he attributed to a high rival quarter, whether right or wrong; and with this impression on his mind he entered the above house, and seating himself in a corner close by the door, on the entrance to the long room there, there being no other vacancy in it from its being a night of convivial meeting. As he was taking his glass of brandy and water, he was frequently heard by a person that sat next to him, to exclaim, "I'll shake the black thief to the centre." Its frequent repetition considerably annoyed his next-door neighbour, who addressed the Chairman, by stating, that the gentleman who sat next him was a little deranged, upon which an inquiry was instituted *de facto*; and George Cooke, not liking the idea of the gentleman's interpretation, without ceremony seized him by the nose, and led him out of the room, with an intimation that if he returned that evening he should make a close application to his posteriors. This unexpected turn to the proceedings caused considerable



merriment. Discord was soon banished, and harmony restored; the identity of Cooke became known; and the rest of the evening was spent in bacchanalian rites, upon Mr. Cooke observing, that his words alluded to a certain favourite with the public in his profession.

### COOKE'S MONUMENT.

Mr. Edmund Kean, while in America, erected a monument to the late Mr. G. F. Cooke's memory; and we have in consequence, as a compliment to him for so doing, here introduced the following lines:

On thy *Memory*, bounty fell,  
To thy earth'd manes, a tribute due,  
And broken is *Oblivion's* spell,  
That *Pen'ry* o'er thy genius threw.  
In the pure air that freedom gives  
Thy soul now wakes, thy name still lives:  
The generous act bespeaks a mind  
Noble, *humane*, *benevolent*, kind.

### MR. DAVID GARRICK'S LAST MOMENTS.

The following is an Extract from "The Gazetteer, and New Daily Advertiser," of Friday, January 29th, 1779.

"Mr. Garrick was perfectly sensible when Dr. Schomberg visited him at eleven o'clock, on

the Tuesday morning (previous to his death on the Wednesday, and as the Doctor made the fifth physician in the room, and had entered the last, Mr. Garrick squeezed him heartily by the hand, and said, with great affection, “ though last, not least in our dear love,” accompanying his words with a most arch and significant look, and at the same time pointing to the other physicians, as much as to say—“ You see what company I am in.”

Another as to his funeral, from the same paper :

“ A correspondent informs us, that the corpse of the late David Garrick, Esq., is to be interred on Monday next at one o’clock at noon, in Westminster Abbey, beneath Shakspeare’s Monument. The coffin is covered with crimson velvet, ornamented with silver furniture gilt, and lined with white satin. The inscription mentions that he died in his 63rd year, which he would have completed had he lived till the 10th of next month.”

(And another as to the high compliment paid to his memory :)

“ But two instances can be produced of a theatre royal being shut on the death of a private person. The first that ever happened in this

country was at Liverpool some few years since, when the theatre was shut the night of the day on which an account arrived of the death of Mr. Gibson, of Covent-Garden theatre, who was patentee, and much respected as a man.—The second was on Wednesday night, when Drury-Lane shut on account of the death of Mr. Garrick.”

TOM WESTON.

When the Bristol theatre was under the management of Messrs. Holland and Powell, Mr. Weston applied for an engagement, and was readily accepted. He had not performed many times before he was attacked by a violent fever, occasioned by his irregularity and excesses. The faculty deemed him irrecoverable, and declined further prescriptions; but Tom possessed a peculiar kind of sarcastic philosophy, which induced him to hold danger in contempt rather than any measures to avert it, so that he was continually jesting on his own infirmities, and ridiculing his friends on their anxiety for his recovery. Several of his brother actors paid him a visit one morning, and formally took leave, as they supposed, for the last time; and Weston, observing an unusual solemnity in their manner, insisted on knowing the cause,—which he had no sooner

learnt than he called for pen, ink, and paper, and wrote the following lines :

Here lie the bones of Thomas Weston,  
Who all his life was made a jest on :  
He ne'er refused to pay his club,  
But still was thought a mighty Scrub\*.

“ There,” says he, handing the paper, “ take my epitaph; but, if I am not well enough to play Scrub this day month, I will forfeit a pail full of punch, dead or alive.

#### Mrs. CROUCH.

The first engagement this lady made with the managers of Drury-Lane theatre, when Miss Phillips, was at a salary of six pounds a week, in the month of November, 1780, whose father was a lame old man, who gathered his friends together, and delivered lectures to them.

#### MAC NALLY.

Mac Nally, the great Irish advocate, was lame; and it so happened that a popular lawyer of the four courts in Dublin was so too. One day, as the latter was in pursuit of the former, he met with a person who knew them both, and limping

\* Alluding to his high reputation for the performance of *Scrub*, in the *Beaux Stratagem*.

as he usually did, he said to the man, “ Did Mac go that way ?” Now, as he was lame with the right leg, and Mac with the left, the person would not have it so, and, imitating the advocate’s limp, he retorted, “ That way,” and abruptly limped off with his left leg.

#### LAMASH AND THE CRACKER.

This volatile character, who succeeded the famous Dodd in his line, was engaged for the Dublin theatre, and was previously informed that, if he did not change his manners and measures, he would be shot in that city, which rather alarmed him ; and, on the first morning he arrived, he went to the Exchange Tavern, and asked for his breakfast, upon which the waiter replied, “ Will I bring you gunpowder and crackers ?” (meaning gunpowder tea and biscuits.) “ Oh !” says Lamash to himself, “ this is a fine duelling country, as my friends told me ;” but, being of the same turn of mind as Sir John Falstaff, who seeing the dead body of Percy, says, “ There lies honour for you,” concluded within himself, that the “ better part of valour is discretion ;” and felt satisfied that the words of the waiter were his every day ones, and though he remained in Dublin some time, and was a great favourite

with the public, he had always in view the following lines :

That he who fights, and runs away,  
Will live to fight another day:  
But he that is in battle slain  
Will never live to fight again.

LORD MANSFIELD and JOSEPH JACOBS (nick-named JOE WANT-MONEY.)

During the time the above able lawyer presided as chief justice of the King's Bench, this same Joseph Jacobs was in the constant habit of justifying bail for considerable sums before him ; and one day, when he went up to justify for a very heavy sum, he was opposed by Serjeant Davy, who had a mortal hatred to him, and questioned him, as usual, about his property ; but Joe was dressed according to the costume of that time, and covered all over with gold lace, upon which Lord Mansfield archly replied, " Oh ! take him ; he'll burn for the money !" At another time, Serjeant Davy was again opposed to him, and Joe, coming to the knowledge that there was a bill of the serjeant's lying overdue in Cornhill, took it up, and when the counsel, as he thought, was cutting Joe up without mercy, upon his being asked " Where's your property, Joe ?" he answered, " In my pocket ;" for he had been pre-

viously furnished with the amount he was to bail for in notes with the exception of the serjeant's bill; and adds, "Here de are in notes, in part; and, if you vill just take up dat bill, (handing it to the serjeant,) vich is so long overdue, it vill make up de monish." A loud laugh ensued, and his bail was taken.

#### Old GRIMALDI and No POPERY.

In the year 1780, during the riots in London, it was a common practice to write with chalk on the street-doors and shutters of the houses "No Popery." Grimaldi seeing it went into the streets, and says, "Vat is all dis about?" When he was informed that he must write on the outside of his house "No Popery;" upon which he immediately goes in the front, (as we suppose to steer clear of all parties,) and writes up, "No Religion at all here," which was so good-naturedly read by the rioters, that he and his premises were passed unmolested.

#### THE ORIGIN OF GOES AND STAYS,

The tavern called the "Queen's Head," in Duke's-Court, Bow-Street, was once kept by a facetious individual, of the name of Jupp. Two celebrated characters, Annesley Shay and Bob

Todrington, a sporting man, (caricatured by Old Dighton, and nicknamed by him the knowing one, from his having converted to his own use a large sum of money intrusted to him by the noted "Dick England," who was compelled to fly the country, having shot Mr. Rolls in a duel, which had a fatal termination,) met one evening at the above place, went to the bar, and asked for half-a-quartern each with a little cold water. In the course of time they drank four-and-twenty, when Shay said to the other, "Now we'll go." "O no," replied he; "we'll have another, and then go." This did not satisfy the Hibernians, and they continued drinking on till three in the morning, when they both agreed to go, so that under the idea of *going* they made a *long stay*, and this was the origin of drinking *goes*: but another, determined to eke out the measure his own way, used to call for a quartern at a time, and these in the exercise of his humour he called *stays*.

#### SHUTER'S GHOST.

At the same place there was a little dog, of the "Pug breed \*;" and, as there was plenty of

\* It is curious to observe that he was never known to have a real master, nor had he ever any actual place of residence;



good living in the house, he never wanted “crust nor crumb.” He had a number of antics about him, such as sitting up, begging, &c. ; and on account of his comical ways he was christened “Shuter’s Ghost.” He had a custom of visiting all the theatres, (when he was so disposed,) and admitted behind the scenes. It was remarked of him that he was sure to be there on the first night of a new piece, or a first appearance, and so well did he know the boundary-line behind the curtain that he never overstepped the prompter’s chalk. When the Winter Theatres were closed, he took up his quarters at the “Blue Posts” Tavern in the Haymarket, then kept by one Warburton, but now held by Mr. William Banks (the once celebrated Harlequin at Astley’s, Royal Circus, &c.) and visited the Little Theatre the same as he did the others. But cruel death arrested his course, and like all beings he paid the debt of nature: yet such was the veneration or esteem in which his eccentric character was held, that his skin was taken off, and in his usual posture of begging, he was preserved in a glass case, and we believe

but, like a citizen of the world, he lived at large, and was the “Jeremy Diddler” of the *canine* race in “Raising the Wind ; but, unlike his brotherhood, he had the consolation at a certainty of “knowing where he should dine.”

has ever since been handed down as an *heirloom* to the premises, even to this day.

MAD STONE.—THE FORCE OF MUSIC.

A person who had been a land-waiter at the Custom House, and who was well versed in the city laws, and a proficient in music, commonly known by the name of “Mad Stone,” (who once kept the City Coffee Room, the corner of Queen Street, Cheapside,) was in the habit of using the Cat and Bagpipes, Downing Street, Westminster, (the real sign of the house is the Crown and Cushion;) and one evening there was an old gentleman there, a Manchester man, also musically inclined, and he challenged this Stone as to his knowledge of music; on which the latter got up, went to his apartments, which were near the then Broad Sanctuary, in Westminster, and was bringing back with him a large book of catches and glees, when a watchman stopped him, and asked where he was going to, and what he had? On which Stone knocked him down with it, and exclaimed, “Such is the force of music!”

THE ATHENIANS AND LACEDEMONIANS.

It happened, at Athens, during a public representation of some play exhibited in honour

of the Commonwealth, that an old gentleman came too late for a place suitable to his age and quality. Many of the young gentlemen, who observed the difficulty and confusion he was in, made signs to him that they would accommodate him, if he came where they sat: the good man bustled through the crowd accordingly, but when he came to the seats to which he was invited, the jest was to sit close, and expose him as he stood, out of countenance, to the whole audience. The frolic went round the Athenian benches; but, on those occasions, there were also particular places assigned for foreigners. When the good man skulked towards the boxes assigned for the Lacedemonians, that honest people, more virtuous than polite, rose up, all to a man, and, with the greatest respect, received him among them. The Athenians being suddenly touched with a sense of the Spartan virtue, and their own degeneracy, gave a thunder of applause, and the old man cried out, “The Athenians understand what is good, but the Lacedemonians practise it.”

“’Twas impious then (so much was age revered)

For youth to keep their seats when an old man appear’d.”



SCARCE ADVERTISEMENTS,

*&c. &c. &c.*



## SCARCE ADVERTISEMENTS,

&c. &c. &c.

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AS it may afford an ample field for speculative ideas, and cause considerable conversation and argument, tending to elucidate and clear from Dramatic Annals, the *mist* which, at times, overspreads them, from want of documents, bearing the stamp of authority; we will subjoin the following scarce advertisements, paragraphs, &c., to show the “Age and Body of the Time, its form and pressure,” in its various amusements, for near a *century past*, which we hope will meet with the entire approbation of our readers.

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## SCARCE THEATRICAL ADVERTISEMENTS, Of MARCH, 1742.

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**A**T the KING'S THEATRE, in the HAY-MARKET,  
on Saturday next, the 26th of March, will be performed  
an OPERA, called

**ENRICO.**

With Dances, and other Decorations.

Pit and Boxes to be put together ; and no Persons to be admitted without Tickets, which will be delivered that Day at the Office in the Hay-Market, at Half a Guinea each. Gallery, Five Shillings.

By His MAJESTY'S Command, no Person whatever to be admitted behind the Scenes.

To begin at Six o'Clock.

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*By SUBSCRIPTION.—The Tenth Night.*

**A**T THE THEATRE ROYAL, IN COVENT-GARDEN, To-morrow, will be performed  
A NEW SACRED ORATORIO,

With a CONCERTO on the ORGAN,

And a Concerto on the Violin by Mr. Dubourg.

Tickets will be delivered to Subscribers this Day, at Mr. Handel's House, in Brooke-street.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered that Day, at the Office in Covent Garden Theatre, at Half-a-Guinea each. First Gallery, 5s. Upper Gallery, 3s. 6d.

The Galleries will be opened at Four, Pit and Boxes at Five.

To begin at Six o'Clock.

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At the Desire of several Ladies of Quality.—For the Benefit of Mr. COOKE.

**A**T THE THEATRE ROYAL, IN COVENT-GARDEN, this Day, the 24th instant, will be presented a Comedy, called

The CONSCIOUS LOVERS.

The Part of Mr. Beville, by Mr. Quin ; Indiana, Mrs. Cibber.



With several Entertainments of Dancing, viz.,

End of Act 1. A new Dance, called *Les Mattelots*, by Mr. Cooke, and others.

End of Act III. A French Peasant, by Mr. Cooke.

End of Act IV. A new grand Ballet, by Mr. Cooke, Madem. Anne Auretti, and others.

End of Act V. A Ball Dance, called *The Louvre*, concluding with a Minnet, by Mr. Cooke and Madem. Anne Auretti.

None to be admitted into the Boxes but by printed Tickets, which will be delivered at the Theatre, at 5s. each. Pit, 3s. Gallery, 2s.

To prevent any Imposition on the Publick by counterfeit Tickets, which are frequently sold about the Doors, no Tickets so bought will be admitted into the House.

Tickets to be had and Places taken at Mr. Cooke's, sen., at his House, in Great Ormond-street, near Queen-Square.

For the Benefit of Mr. PETERSON, and Mr. and Mrs. DUNSTALL.

AT the THEATRE ROYAL, in LINCOLN'S-INN FIELDS, this Day, the 24th instant, will be revived a Comedy, called

*Sir COURTLY NICE* ; or, *It cannot be.*

With Entertainments of Singing by Mrs. Dunstall.

To which will be added

A new Dramatick Piece of two Acts, called

*BICKERSTAFF's UNBURIED DEAD.*

Tickets, delivered out by Mr. Dighton, Mr. Pattenden, Mr. Bulkeley, and Mr. Ravenscroft, will be taken to this Play.

*April 17th, 1752.*

*At Ranelagh-House,*

**T**O-MORROW, will be a **CONCERT** of **MUSICK**.

To begin at Twelve o'Clock.

The Vocal Part by Signors Frasi and Mr. Beard.

Breakfasting as usual.

Note, On Thursday next, the 23d instant, will be a **BALL**, after the manner of the **JUBILEE**.

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*For the Benefit of a Publick Charity.*

**A**T the **KING's THEATRE**, in the **HAY-MARKET**, on Wednesday next, the 22d instant, will be performed a Concert of Vocal and Instrumental **MUSICK**. The Vocal Parts by Signora Frasi, Signora Galli, Mr. Beard, and Mr. Wass: The Instrumental, by Signor Giardini, Mr. Vincent, Signor Pasqualino, Mr. Miller, &c.

To begin exactly at Half an Hour after Six.

Pit and Boxes to be laid together: and no Person to be admitted without Tickets: which may be had at St. James's Coffee-House, in St. James's Street: George's, the inner End of the Hay-Market: the Mount Coffee-House, Grosvenor-street: the Bedford Coffee-House, Covent-Garden; Nando's, in Fleet-street: and Garraway's, in Exchange-Alley, at Half-a-Guinea each. Gallery, Five Shillings.

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*For the Benefit of Mr. PRITCHARD, Treasurer.*

**A**T the **THEATRE ROYAL**, in **DRURY-LANE**, this Day, the 17th instant, will be presented

**The STRATAGEM.\***

Archer, Mr. Garrick: Aimwell, Mr. Havard: Scrub, Mr. Woodward: Mrs. Sullen, Mrs. Pritchard.

Tickets and Places to be had of Mr. Pritchard, at his House, next the Chapel in Great Queen-street; and at the Stage-Door.

\* Now called the *Beaux Stratagem*.

*For the Benefit of Mr. ARNE.*

**A**T THE THEATRE ROYAL, in COVENT-GARDEN, this Day, will be performed the Tragedy of  
**OTHELLO, MOOR OF VENICE.**

Othello, Mr. Barry ; Desdemona, Mrs. Cibber.

With Singing and Dancing.

A new Concerto composed by Mr. Arne, performed on the Harpsicord by Master Arne. To which will be added, the new Entertainment, called,

The ORACLE.

(Written by Mrs. Cibber.) The Part of Cynthia, by Mrs. Cibber. Being the last Time of performing it this Season.

Tickets may be had, and Places taken, of Mr. Arne, in Bow-Street, Covent-Garden, the Corner of Martlet's Court ; and at the Stage-Door.

*For the Benefit of Mr. HOWARD.*

**A**T THE THEATRE ROYAL, in COVENT-GARDEN, To-morrow, being the 18th instant, will be presented the Tragedy of

**KING RICHARD THE THIRD.**

With Entertainments of Dancing.

To which will be added a Masque (never performed here,) called

The TRIUMPHS of HIBERNIA.

(As it was performed at the Theatre Royal, in Dublin, upwards of fifty Nights, with universal Applause.)

The Musick composed by Signor Pasquali.

Tickets to be had of Mr. Howard, opposite the Red Lion Inn, in Brownlow-street ; and of Mr. Page, at the Stage-Door ; of whom Places for the Boxes may be taken.

*For the Benefit of Mr. VILLENEUVE.*

**A**T THE THEATRE ROYAL, in COVENT-GARDEN, on Wednesday next, will be presented a Tragedy, called

**The ORPHAN.**

Castalio, Mr. Barry ; Serina, Mrs. Vincent ; Monimia, Mrs. Cibber.

With Entertainments.

Tickets to be had of Mr. Villeneuve, in Rathbone-Place, near Soho-Square ; and Places to be taken of Mr. Page, at the Stage-Door.

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*For the Benefit of Mr. TOE.*

**A**T the NEW THEATRE, in the HAY-MARKET, To-morrow, will be exhibited a grand Concert of Vocal and Instrumental MUSICK. Boxes, 4s. Pit, 3s. Gall. 2s.

At the same Time will be given, gratis,

**The OLD WOMAN's ORATORY.**

To be conducted by Mrs. Mary Midnight, and her Family.

To be divided into three Acts.

A new Prologue and Epilogue to be spoken and sung by Mr. Toe.

The Doors to be opened at Six, and the Concert begin at Seven.

Ladies are desired to send early to keep Places.

Tickets to be had at the Cocoa-Tree, in Pall-Mall ; at the Castle Tavern, in Paternoster-Row ; at Mr. Speed's, the White Horse, in Fetter-Lane ; and at the Place of Performance.

Tickets delivered out for this Day, will be taken.

*Paragraphs (same date.)*

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This Evening, at Covent-Garden Theatre, will be perform'd Othello, with the Oracle, for the Benefit of Mr. Arne ; which, we are assured, is the last Time Mrs. Cibber will act it this Season. Master Arne will perform a new Concerto on the Harpsicord, composed by Mr. Arne.

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SADLER'S WELLS, Islington.—This Day Mr. Maddox will balance a Coach Wheel on the Wire ; he likewise puts a Straw on his Foot, tosses it from thence to his Face, from his Face to his Shoulders, from his Shoulders to his Face again, and keeps it in a Balance the whole Time ; he also stands on his Head when the Wire is in full Swing, and quits it with his Hands at the same Time. To begin at Five o'Clock.

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Mr. Powell, the celebrated Fire-Eater, this Evening, is to perform at the Parliament-Street Coffee-House, near Westminster-Bridge ; To-morrow, at the Crown, on the Surrey Side of Westminster-Bridge ; on Tuesday, at the Boot, near the Brown Bear, Piccadilly, being the last Night of performing in Town, intending to leave London the 22d instant ; beginning every Evening between Seven and Eight.

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The Italian Giant, a Giant indeed ! who, though but nineteen Years of Age, is eight Feet high, and of admirable Symmetry, is to be seen from Ten in the Morning till Eight at Night, at a commodious Apartment, the Bottom of Pall-Mall, near the Hay-Market. Price 1s. each Person. He stays in London no longer than the 25th instant.

## Advertisements for *May*, 1756.

### *At Ranelagh House.*

**T**HIS Day will be a CONCERT of MUSICK. To begin at half an hour after Six o'Clock. Each Person paying 2s. 6d. Tea, Coffee, &c., included. *Note.*—To be continued every Evening till further Notice.

**A**T the KING'S THEATRE, in the HAY-MARKET,  
To-morrow will be performed an Opera, called

### IL DEMOFOONTE,

With DANCES.

Pit and Boxes to be put together, and no Persons to be admitted without Tickets, which will be delivered that Day at the said Office, at Half a Guinea each. Gallery, Five Shillings.

The Gallery, Pit, and Boxes, will be opened at Five o'Clock. To begin at Half an Hour after Six o'Clock exactly.

**F**OR the Benefit of Mr. COLLINS and Mr. HOWARD, at the Theatre Royal, in Covent-Garden, on Thursday, the 6th of May, will be presented The MISER. The Miser by Mr. Collins (for the first Time). With a Farce, called, The PRESS-GANG.

Tickets to be had of Mr. Collins, at his House, the *Capt. Bobadil*, in St. James's Market; and Mr. Howard, at No. 3, in Queen-Court, Great Queen-Street, Lincoln's-Inn-Fields.

**F**OR the Benefit of Signor GIARDINI, at the Great Room, in Dean-Street, Soho, this Day, will be perform'd a CONCERT. First Act, the Stabat Mater of Signor Perblesi, with four additional Chorusses, sung by Signora

Mingotti, Signora Curioni, and others. Second Act, a new Concerto, composed by Mr. Avison; a Song by Signora Mingotti, composed by Signor Giardini; a Song by Signora Curioni, composed by Signor Carcani; a Solo upon the Violin, by Signor Giardini; Grand Chorus, composed by Signor Hasse.

To begin exactly at Half an Hour after Six. The Doors to be opened at Five o'Clock. Tickets, Half a Guinea each, to be had at Signor Giardini's Lodgings, in Pall-Mall.

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**B**Y particular Desire, at the New Theatre in the Hay-Market, this present Friday, will be performed a Scots Musical Entertainment, composed by Allan Ramsay; and several favourite Songs by Mr. Lauder; particularly, *Tak your auld Cloack about ye, Hooley and Fairly, &c.* Boxes, 5s. Pit, 3s. Gallery, 2s. The Doors to be opened at Five o'Clock, and to begin at Six. Tickets to be had at the Theatre, where Places for the Boxes may be taken.

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*Paragraphs (same date.)*

We hear that a young Lady, greatly celebrated for her Voice, will honour Mr. Pittard with singing some select Pieces at the Theatre in the Hay-Market, for his Benefit, on Monday next; besides which, he has been at a great Expence in collecting the most extraordinary Originals.

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Sadler's Wells, Islington, will be opened this Day, when an uncommon Variety of new Diversions will be exhibited to the Publick, particularly by the amazing Equilibrist, Signora Catherina; Miss Wilkinson will also perform several new Things on the Wire; the Whole will conclude with an Entertainment of Musick and Dancing, called The Contrivances. Boxes to be taken at the Wells.

Advertisements for *January, 1779.*

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*King's Theatre.*

**A**T the KING'S THEATRE, in the HAY-MARKET, this Day, January 29, will be performed a new Serious Opera, called

**ARTASERSE.**

The Musick entirely new, by Signor BERTONI.

The principal Characters by Signor Pacchierotti ; Signor Adamberger ; Signor Manzoletto ; Signora Pozzi ; Signor Rovedino ; and Signora Bernasconi.

With new Dances, composed by Mons. Simonet.

End of Act I, a new Ballet, called **LES OISELEURS**, by Signor Zuchelli and Signora Tinti ; Madame Vidini, and Mons. Le Det.

End of Act II. a new Ballet, called **LES MOISSONNEURS**. The Music by the celebrated Sig. Paisello. With a Pas de deux Anacreontique, by Madame Simonet and Mr. Slinsby ; Mons. Banti, Signora Tinti, and Mons. Le Det.

End of the Opera, a new Grand Serious Ballet, by Mons. and Madame Simonet ; Mons. Banti, and Signora Tinti.

With entire new Scenes, Dresses, and Decorations, both for the Opera and Dances.

Pit, 10s. 6d. First Gallery, 5s. Second Gallery, 3s.

By their Majesties' command, no Person can be admitted behind the Scenes.

The Doors to be opened at six, and begin exactly at seven o'clock.

To prevent inconvenience to the Nobility and Gentry in getting to their carriages, they are most respectfully intreated to give positive orders to their servants to set down and take up with their horses heads towards Pall-Mall.

The doors in Market-lane for chairs only.



*King's Theatre.*

**B**Y Desire of the NOBILITY and GENTRY, Subscribers, there will shortly be  
A GRAND MASQUERADE,

With other ENTERTAINMENTS, entirely new.

On account of the Preparations for this Purpose, the Night cannot be fixed till the beginning of next Week.

*Drury-Lane.*

BY HIS MAJESTY'S COMPANY.

**A**T the THEATRE-ROYAL in DRURY-LANE,  
This Day will be presented

KING RICHARD THE THIRD.

King Richard, Mr. Smith ; Richmond, Mr. Palmer ; Buckingham, Mr. Aickin ; Tressel, Mr. Davies ; Lord Stanley, Mr. Chaplin ; Norfolk, Mr. Hurst ; Catesby, Mr. Packer ; Prince Edward, Miss Field ; Duke of York, Master Pulley ; King Henry, Mr. Bensley ; Lady Anne, Mrs. Robinson ; Queen, Mrs. Hopkins.

To which will be added (for the second time) a new Pantomime Entertainment, called

THE WONDERS OF DERBYSHIRE ;

Or, HARLEQUIN IN THE PEAK.

The Overture and Music entirely new.

The principal Characters by Mr. Wright, Mr. Grimaldi, Mr. Waldron, Mr. R. Palmer, Mr. Burton, Mr. Griffith, Mr. Holcroft,\* Mr. Phillimore, Mr. Kenny, Mr. Fawcett, Mr. Chaplin, Mr. Nash, and Mr. Bannister.—Miss Simson,

\* Mr. Thomas Holcroft was the son of a shoemaker, in Orange-court, Liecester-fields, and was born December 22, 1744 ; was bred up to his father's trade, but quitted it for a

Miss Abrams, Miss G. Abrams, Mrs. Love, Mrs. Gaudry,  
Miss Kirby, the Miss Stageldoirs, and Miss Collett.

With new Scenes, Machines, Dresses, and Decorations.

All the Scenery, Machinery, &c., designed by Mr. De Louthembourg, and executed under his direction.

Nothing under *Full Price* will be taken.

Boxes, 5s. Pit, 3s. First Gallery 2s. Upper Gallery, 1s.

Places for the Boxes to be had of Mr. Fosbrook, at the Stage-door.

No money to be taken at the Stage-door, nor any money returned after the curtain is drawn up.

The doors will be opened at a quarter after five ; to begin at a quarter after six. *Vivant Rex et Regina.*

On Monday, HAMLET.

time, and became jockey to the Honourable Mr. Vernon, at Newmarket ; he returned again to shoe-making, at which he continued till he was about twenty-five years of age. Mr. Holcroft then became an actor, which profession he followed, (not with the most flattering success) till after the production, in 1781, of his Comedy, called "Duplicity." He then withdrew from the stage as an actor, and, for several years, devoted his attention to dramatic and novel writing. His plays, of which, the "Road to Ruin" is one, are enumerated in the "Biographia Dramatica." He died in Clipstone, St. Mary-le-bonne, March 23, 1809. Posterity has already handed his name down, he being classed with the men of genius and learning which this country has produced, from his translation of the Roman Historian, Procopius of Cæsarea. It was him that first introduced a *Melo Drama* on the English stage, in the late Drury-Lane Theatre ; it was a translation from a German one, in which country they were originally produced.

*Covent Garden.*

**A**T the THEATRE ROYAL, in COVENT GARDEN,  
THIS DAY will be presented,

**THE PROVOKED WIFE.**

Sir John Brute, Mr. Digges ; Heartfree, Mr. Aickin ;  
Colonel Bully (with a Song) Mr. Mattocks ; Razor, Mr.  
Brunsdon ; Lord Rake, Mr. Robson ; Constant, Mr.  
Wroughton ; Lady Fanciful, Mrs. Mattocks ; Belinda, Mrs.  
Whitfield ; Mademoiselle, Mrs. Lessingham ; and Lady  
Brute, Mrs. Bulkley.

To which will be added a new Speaking Pantomime,  
(sixth time) called,

**THE TOUCHSTONE ;****Or, HARLEQUIN TRAVELLER.**

In Three Parts. With new Overture, Airs, Duets, Cho-  
rus, &c. The Principal Characters by

Mr. Lee Lewes, Mr. Wilson, Mr. Leoni, Mr. Delpini, Mr.  
Rayner, Mr. Brunsdon, Mr. Baker, Mr. L'Estrange,  
Mr. Wewitzer, Mr. Jones, Mr. Robson, Mr. Egan, Mr.  
Mahon, Mr. Stevens, Mr. Ledger, and Mr. Reinhold :  
Mrs. Farrel, Miss Morris, and Miss Brown.

The Dances by Mr. Dagueville and Miss Valois.

With New Dresses, Scenes, Machinery, and Decorations.

The Music entirely new, and composed by Mr. Dibdin.

Nothing under Full Price will be taken.

Boxes, 5s. Pit, 3s. First Gallery, 2s. Upper Gallery, 1s.

Places for the Boxes to be taken of Mr. Brandon only, at  
the Stage-door.

The Doors to be opened at a Quarter after five. To begin  
at a Quarter after Six o'Clock. [*Vivant Rex et Regina.*]

On Monday [not acted this Season,] The STRATAGEM,  
Archer, Mr. Lewis ; Mrs. Sullen, Mrs. Crawford.

*King's Theatre.*

**A**T the KING'S THEATRE in the HAY-MARKET,  
THIS DAY, January 9, will be performed, a New Se-  
rious Opera, called

**DEMOFOONTE.**

The Music by Signor Bertoni, and other Eminent Masters.

The Principal Characters by

Signor Pacchierotti, Signor Adamberger, Signor Coppola ;  
Signora Pozzi, Sig. Rovedino, Sig. Mizheli, and Sig.  
Bernasconi.

With New Dances, composed by Mons. Simonet.

End of Act I. a New Pantomime Ballet, called

**ANNETTE et LUBIN.**

Annette, Madame Simonet ; Bailly, Mons. Le Det ; Signor  
du Village, Mons. Simonet ; Lubin, Mr. Slingsby ; and  
Signor and Signora Zuchelli.

End of Act II. a Ballet, called,

**LA NOCHE HOLLANDOISE,**

By Mons. Banti, Mons. Zuchelli ; Signora Zuchelli, Sig-  
nora Tinti, &c. and Mr. Slingsby.

End of the Opera, a New Ballet, connected with the Opera,  
By Mons. and Madame Simonet, Mons. Banti, and Sig-  
nora Tinti.

With entire New Scenes, Dresses, and Decorations, both  
for the Opera and Dances.

Pit, 10s. 6d. First Gallery, 5s. Second Gallery, 3s.

By Their Majesties' Command, no Person to be admitted  
behind the Scenes.

The doors to be opened at Six, and begin exactly at  
Seven o'Clock.

To prevent inconvenience to the Nobility and Gentry in  
getting to their Carriages, they are most respectfully in-  
treated to give positive orders to their Servants to set down  
and take up with their horses heads towards Pall Mall.

The Doors in Market Lane for Chairs only.

*Drury Lane.*

Not acted this Season.—By His Majesty's Company,  
FRIDAY, January 29, 1779.

**A**T the THEATRE ROYAL in DRURY LANE  
THIS DAY, will be presented,

**THE BEGGAR'S OPERA.**

Capt. Macheath, Mr. Webster; Peachum, Mr. Moody  
Filch, Mr. Parsons; Lockit, Mr. Baddely; Player, Mr.  
Wrighten; Beggar, Mr. Waldron; Mat o' th' Mint, Mr.  
Gaudry: Lucy, Mrs. Wrighten; Mrs. Peachum, Mrs. Love;  
Diana Trapes, Mrs. Bradshaw; Jenny Diver, Miss Collett;  
and Polly, Mrs. Baddeley. With Accompaniments to the  
Airs, composed by Mr. Linley.

Act II. The Minuet de la Cour and Allemande, by the Miss  
Stageldoirs.

In Act III. a Hornpipe by Mr. Blurton.

To which will be added, for the seventh time, a New Panto-  
mime Entertainment, called

**THE WONDERS OF DERBYSHIRE;  
Or, HARLEQUIN IN THE PEAK.**

The Overture and Music entirely New.

The Principal Characters by

Mr. Wright, Mr. Grimaldi, Mr. Waldron, Mr. R. Palmer,  
Mr. Burton, Mr. Griffith, Mr. Holcroft, Mr. Phillimore,  
Mr. Kenny, Mr. Fawcett, Mr. Chaplin, Mr. Nash, and  
Mr. Gaudry: Miss Simson, Miss Abrams, Miss G.  
Abrams, Mrs. Love, Mrs. Gaudry, Miss Kirby, the Miss  
Stageldoirs, and Miss Collett.

With New Scenes, Machines, Dresses, and Decorations.

All the Scenery, Machinery, &c. designed by Mr. De Lou-  
therbourg, and executed under his Direction.

Nothing under Full Price will be taken.

Boxes, 5s. Pit, 3s. First Gallery, 2s. Upper Gallery, 1s.

Places for the Boxes to be had of Mr. Fosbrook, at the Stage-door.

No Money to be taken at the Stage-door, nor any Money returned after the Curtain is drawn up.

The Doors will be opened at a Quarter after Five. To begin at a Quarter after Six. [*Vivant Rex et Regina.*

On Monday, Shakspeare's TEMPEST.

Covent Garden.

**A**T the THEATRE ROYAL in COVENT-GARDEN, THIS DAY, will be presented a Tragedy, called

### TANCRED AND SIGISMUNDA.

Tancred, by the Gentleman who performed Douglas; Osmond, Mr. Clarke; Rhodolpho, Mr. L'Estrange; Officer, Mr. Thomson; and Siffredi, Mr. Hull; Laura, Miss Ambrose; and Sigismunda, Mrs. Crawford.

To which will be added, a New Speaking Pantomime [22d time] called

### THE TOUCHSTONE;

### Or. HARLEQUIN TRAVELLER.

With Two New Scenes. The Principal Characters by Mr. Lee Lewes, Mr. Wilson, Mr. Delpini, Mr. Wewitzer, Mr. Brunsdon, Mr. Baker, Mr. L'Estrange, Mr. Jones, Mr. Mahon, Mr. Stevens, Mr. Booth, Mr. Robson, Mr. Egan, Mr. Reinhold, Mr. Leoni; Mrs. Kennedy, Miss Morris, and Miss Brown.

The Dances by Mr. Dagueville and Miss Valois.

Nothing under Full Price will be taken.

Boxes, 5s. Pit, 3s. First Gallery, 2s. Upper Gallery, 1s.

Places for the Boxes to be taken of Mr. Brandon only, at the Stage-door.

The Doors to be opened at a Quarter after Five. To begin at a Quarter after Six o'Clock.

[*Vivant Rex et Regina.*

## THE NEW ITALIAN FANTOCCINI.

*Great Room in Panton-Street, Haymarket.*

**T**HIS and TO-MORROW EVENING will be presented a Comic Opera, in Three Acts, called

**CIRCE AND ATLAS:  
THE RIVAL MAGICIANS.**

Exhibiting a beautiful transformation of a Shepherdess into a *Fountain*, and then into a *Flower-Pot*. *Diana* descends to the assistance of *Harlequin* and *Cloras* in an Illuminated Temple.

Between the different Acts, several favourite Italian and English SONGS, accompanied by a proper Band. Likewise many beautiful *Changes of Scenes*, with great *Decorations*, and curious *Transformations*, and Interludes of very surprising *Dances*, in *Eight Different Characters*, by beautiful *small Figures*, elegantly dressed; particularly ONE FIGURE, transformed into six, out of each arm, legs, head, and body.

The Room is fitted up very elegant, kept warm, and will be illuminated with Wax-lights.—Pit, 3s.—Gallery, 2s.

Tickets to be had at the Place of Performance, where Places may be taken from Eleven in the Forenoon till Three in the Afternoon.

N.B.—The Explanation will be given in English, Act by Act.—The Doors to be opened at half after Six, and to begin at half after Seven.

## THE TENTH NIGHT.

*Patagonian Theatre, Exeter 'Change.*

**T**HIS present FRIDAY, Jan. 29, will be presented a new Comic Opera, in Three Acts, called

## A TOUR TO COXHEATH;

Or, THE HUMOURS OF A MODERN CAMP;

With a Grand Perspective View of the *Encampment*; and an exact Representation of THEIR MAJESTIES passing the LINE.

The Overture and most of the Songs by Mr. Costellow.

The Scenes entirely new.

To which will be added the Pantomime of

# THE PEASANTS.

With New Scenes.

To conclude with a superb Scene of *The Temple of the Sun*,  
and a Grand Chorus of the Priests of Apollo.

Boxes, 4s.—Pit, 3s.—Gallery, 2s.

Doors to opened at a quarter after Six, to begin at Seven,  
o'clock.

\*\*\* The Proprietor of this Theatre humbly requests the  
favour of those Ladies, who honour him with their company,  
to take off their hats, and keep their seats during the per-  
formance, as, by adhering to these rules, he flatters himself  
every one will have an opportunity of viewing the Scenery,  
which he has spared no pains or expense to render elegant  
and agreeable.

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## BRESLAW'S and his ITALIANS' NEW PERFORMANCES.

AT his Exhibition Room, in Cockspur-street, Hay-  
market, THIS and next MONDAY Evening will be  
performed

## A NEW GRAND EXHIBITION,

*In seven different Divisions.*

By Mr. Breslaw, Sieur Balareena, Sieur Nicola, Sieur  
Gelman, Sieur Gaetana a La Rossignoel, and Made-  
moiselle Theresea, &c. &c.

And between the several acts will be displayed a most beau-  
tiful ARTIFICIAL FIRE-WORK, consisting of variety  
of Scenes and Figures, absolutely not to be equalled in  
Europe.

The particulars of the whole performances will be expressed  
in the bills.



The doors to be opened at Six o'clock, and to begin precisely at Seven.

Admittance, Half a Crown each person.

The room will be warm, commodiously prepared, and illuminated with wax lights.

Tickets to be had at the place of performance, and places to be taken from Ten in the Morning till Three in the Afternoon.

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*Paragraphs (same date).*

Ombres Chinoises, or Chinese Shadows, in the English language, at the large Room, No. 22, Piccadilly. The above exhibition will be continued this and every evening for a short time longer; after which it will return to France. Such ladies and gentlemen that have not as yet seen this comic entertainment of twelve acts should not miss the present opportunity. Signor Rossignol will play a concerto on the violin, without strings; also imitate the notes of birds. A foreign gentleman will play on five instruments of music at one time. Likewise Mr. Astley will exhibit, and discover tricks of Legerdemain; and the horse and dog will, by way of prelude, perform as usual. To begin precisely at seven o'clock. Boxes, 2s. gallery 1s. each.—N.B. Les Ombres Chinoises will, by desire, be exhibited on Tuesday next, in the French language. Admittance, for that night only, 3s.

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KING'S THEATRE.—To-morrow, being the Martyrdom of King Charles the First, the opera of Artaserse will be performed this evening.

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DRURY-LANE THEATRE.—The new tragedy of the Law of Lombardy, intended to be performed on Monday next, is obliged to be deferred till the middle of the week.

**MASQUERADE INTELLIGENCE.**—The Company at the Opera House in the Haymarket on Wednesday Night was neither numerous nor brilliant. The characters were few, and those very indifferently supported. The House was neatly fitted up, and beautifully illuminated; a temporary floor was carried nearly to the end of the Pit, and the Side Boxes shut up with transparent paintings; the Galleries were inclosed except a small part of the first, which was converted into a very pretty Orchestra, where an excellent band of music sat, who played in dominos.

The Supper Rooms were opened about one o'clock; it was a cold Collation, but, in variety of dishes and luxuriance of taste, exceeded most that have been placed before such assemblies; the wines were in general good; some of the bottles had the names of Shree and Gahagan wrote upon them. During the Ball, the company were entertained with Cross Minnets, Allemandes, &c. by the principal Dancers belonging to the House, viz. the Simonets, Slingsby, Tinti, Zuchelli, Crespi, &c. Amongst the characters were a Harlequin, who danced well, but in other respects very heavy; a Dancing-Bear, who entertained the company for a few minutes and disappeared, leaving his keeper to walk about the rooms a silent spectator; a group of Sailors, who sung some songs, but seemed not to understand the difference between starboard and larboard, or any other part of their profession, but a close attention to the bottle; a Quaker, silent till he had tasted the wines; several Fruit Girls and Haymakers; the Masks had in fact nothing to attract their attention, except the dancers, till about four o'clock in the morning, when Messrs. Wewitzer and Delpini came into the Rooms as a French Mountebank and his Attendant, who mounted a temporary stage erected for that purpose, and harangued the Audience on their infallible medical powers, in a stile that had a good effect for a few minutes.

It must be confessed Carlisle House, under the direction

of Mrs. Cornelys, whose inventive genius surpassed all others in this species of entertainment, was much preferable to the Opera House ; but it is at the same time to be lamented that the Managers of the Masquerade of Wednesday had not received greater encouragement, as they had spared no expence to deserve it.

The Company began to disperse about five o'Clock, and the House nearly cleared between six and seven, when our Correspondent came away.

It ought to be mentioned to the credit of this Assembly, that there was the least appearance of inebriety among the company ever remembered on any such occasion.

[The following hand-bill was distributed by a *Razor-Grinder*, who supported his character very humourously.]

“ *To the Nobility, Gentry, &c.*

“ THE great Encouragement which Mr. *Whetstone* has met in his Profession of *Grinding*, demands his most expressive Acknowledgments; at the same time he embraces the Opportunity of acquainting the Nobility and Gentry, that he continues to *grind* away the *dulness* of the *understanding*, the *incontinency* of *married people*, the *furor* of *party*, the *rage* of *insurance*, and the *inability* of *old age*; he also, by the *assistance* of his *magnetic polish*, gives a celestial *brilliancy* to *wit*, and by the *harmony* of his *wheel*, inspires his customers with *health*, *vigour*, and the balsamic *amor veneris*. The *Zapis*, or *Lapides*, which gives so keen an edge to the abilities, having been distinguished by the greatest philosophers for their *Metallic Virtues*.

“ He further begs leave to observe, that his business of *grinding*, is not confined to the improvement of the living faculties, but is extended to the sharpening of *iron* and *steel*. He has the honour of keeping in repair the *sword* of *justice*,

and the excellence of his professional merit has very lately given a keen edge to *that* of *Great Britain*."

[*Vivant et Rex et Regiaa.*

"Pantheon, 28th January, 1799."

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**DRURY LANE THEATRE.**—The New Pantomime Entertainment, called "The WONDERS OF DERBYSHIRE; or, Harlequin in the Peak," performed last Night (for the first time) was received throughout by a brilliant and crowded audience, with the most uncommon applause, and will be repeated this Night, after the Tragedy of "KING RICHARD THE THIRD." On Monday the Tragedy of "HAMLET." Hamlet, Mr. Henderson.

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**COVENT GARDEN THEATRE.**—On Monday next (not acted this season) "THE STRATAGEM;" Archer, Mr. Lewis; Aimwell, Mr. Wroughton; Scrub, Mr. Quick; Cherry, Miss Brown; Dorinda, Mrs. Leffingham; and Mrs. Sullen, Mrs. Crawford. The last new Tragedy, called "BUTHRED," will be performed for the 4th time, in a few days; and the New Speaking Pantomime will be repeated every Night next Week. In justice to the several Artists concerned in painting the Scenes of the New Pantomime, called "THE TOUCHSTONE," the Public should know that the first Sea View, with the change to the Italian Landscape; the Illumination of the City of Paris, the last Scene, and some others, were painted by Mr. Carver. The Gate of St. Antoine, at Paris, and the Cottage near Vauxhall, and much of the Inn Yard, by Mr. Hodgings. The View of Whitehall, and some of the other Scenes, by Mr. Garvey: and the Gaming Room, with its change into the Temple of Fortune, by Mr. Richards. The applauded transparent Figures were painted by Mr. Rigaud, of Titchfield-street.

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HANOVER-SQUARE.—Messrs. Bach and Abel beg leave to acquaint the Nobility and Gentry, Subscribers to their Concerts, that the Tickets are delivered, and the Subscription received every day from eleven to three o'clock, by Mr. Lee, No. 41, Suffolk-street, Charing-cross.—N. B. The Nobility and Gentry are humbly requested to send their commands in writing.

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ADVERTISEMENTS for November, 1780.

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*King's Theatre.*

**A**T the KING's THEATRE, in the HAY-MARKET, To-morrow, November 25, will be performed a new Comic Opera, called

**L'ARCIFANFANO.**

The Music by several celebrated Composers, and conducted by Signor Bianchi.

The Principal Characters by Signor Trebbi, Mrs. Barthelemon, Signora Prudom, Signor Manzoletto, Signor Gherardi, Signor Micheli, and Signora Sestini.

End of Act the First, a new Ballet, by Signor and Signora Zuchelli, Mons. Henry, and Signora Crespi.

End of Act the Second, a new Ballet, composed by Mons. Simonet, by Mr. Slingsby, Signora Tantini, Mons. Henry, Signora Crespi, and Madame Simonet.

End of Act the Third, a new Grand Ballet, composed by Mons. Simonet. Madame Simonet will dance in Men's Clothes, with Signora Tantini, Signora Crespi, and Signor and Signora Zuchelli.

With new Scenes, new Dresses, and Decorations.

Pit, 10s. 6d. First Gallery, 5s. Second Gallery, 3s.

By their Majesties' Command,

No person can be admitted behind the scenes.

The doors to be opened at six, and begin exactly at seven o'clock.

[*Vivant Rex et Regina.*]

*Drury-Lane.*

FOR THE AUTHOR.

THE THIRD NIGHT.

BY HIS MAJESTY'S COMPANY.

**A**T THE THEATRE ROYAL, in DRURY-LANE,  
on this Day will be presented a new Comedy, called  
**The GENEROUS IMPOSTOR.**

The Principal Characters by Mr. Palmer, Mr. Dodd, Mr. Bensley, Mr. Parsons, Mr. Baddeley, Mr. Burton, and Mr. Vernon.—Mrs. Baddeley, Miss Pope, and Miss Farren.

With new Scenery and Dresses.

In Act II. a Pastoral Interlude of Singing and Dancing.

The Prologue to be spoken by Mr. Palmer ;

The Epilogue by Miss Farren.

To which will be added the Dramatic Entertainment of  
**THE CRITIC ;**

Or, a TRAGEDY REHEARSED.

The Principal Characters by Mr. King, Mr. Dodd, Mr. Palmer, Mr. Parsons, Mr. Baddeley ; and Mrs. Hopkins  
Principal Tragedians, Mr. Farren, Mr. R. Palmer, Mr. Burton, Mr. Packer, Mr. Lamash, Mr. Bannister, jun.; and Miss Pope.

With a SEA-FIGHT and PROCESSION.

The Scenery designed by Mr. De Louthembourg, and executed under his Direction.

Boxes, 5s. Pit, 3s. First Gall. 2s. Upper Gall. 1s.

Places for the Boxes to be taken of Mr. Fesbrook, at the Stage-door.

The doors will be opened at a quarter after five o'clock.  
To begin at a quarter after six. [*Vivant Rex et Regina.*]

*Patagonian Theatre, Exeter Change.*

**T**HIS present Evening, November 24, will be performed  
(for the second time,) a new Burletta, of Three Acts,  
called

**The NUPTIALS of VENUS.**

Written after the manner of Hudibras.

In which will be exhibited a great Variety of new Celestial  
Scenes, emblematically representing the Paraphernalia of  
the Heathen Deities, according as they are described by the  
Poets.

Amongst which is a View of

The TEMPLE of DESTINY, and the HIGH HALL and  
THRONE of JUPITER.

The Music selected from a number of well-known Airs.

To which will be added the Musical Entertainment of

**LINCO's TRAVELS.**

The whole to conclude with a Grand Exhibition of the  
TOWER of LONDON.

Boxes, 4s. Pit, 2s. 6d. Gallery, 1s. 6d.

Doors opened at six, and the Performance to begin a  
quarter before seven.

Places for the Boxes to be taken at the Theatre.

Days of Performance Mondays, Wednesdays, and Fridays.

*The Je Ne Scai Quoi.*

**A**T GREENWOOD's ROOM, in the HAY-MARKET,  
This Evening, being the 24th instant, will be delivered

Animated Lectures on MODERN CHARACTERS,

By Ladies only. In Three Parts.

A Tribute to the Memory of the late Captain Cook.

The Queen,  
Petit Maitre for the year 1781  
The British Guinea,

The Citizen,  
The Citizen's Villa,  
The Escutcheon,

A fashionable Swindler,  
 Garrick,  
 A Fortune Hunter in high  
 Life,  
 The Cuckold of Consequence,  
 The Fashionable World,  
 Lady Somebody,  
 Lord Nobody,

The Troublesome Acquaint-  
 ance,  
 Sterne and his Friends,  
 Uncle Toby, Corporal Trim,  
 and the Luckless Maria,  
 To conclude with Every  
 Body.

A Local POETIC EXORDIUM will be delivered by a Lady.

Tea Rooms open at six, and the Lectures begin precisely  
 at eight o'clock.

Admittance 3s., 2s., and 1s.

Qui capit ille facit.

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*For the General Advertiser, &c.*

*To Mr. L——L——s, upon hearing him compare his Head  
 to a Porcupine, when he changed his Wig, in the Cha-  
 racter of Buck, last Night.*

THE Porcupine's quills are the types of sheer wit ;  
 Are polish'd, and pointed, and wound where they  
 hit ;

But all which has hitherto drop'd from thy skull,  
 Has prov'd itself perfectly harmless and dull.

Dec. 14.

A. Z.

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*May 25th, 1787.*

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*Westminster-Abbey.*

A GENERAL REHEARSAL of the MUSIC, selected  
 for the First Day of the GRAND FESTIVAL, will be on  
 Friday, the 25th instant ; of the MESSIAH, on Saturday, the  
 26th ; and of the Third Day's Selection, on Tuesday,  
 the 29th.



The West-Door will be opened on the Occasion, at Ten o'Clock; to begin at Twelve exactly each Day.

Admittance Half-a-Guinea.

(By Order of the Directors,)

JOHN ASHLEY.

Books of the several Performances (including a correct list of the Benefactors, Honorary Subscribers, Professional Members of the Royal Society of Musicians, also an Alphabetical List of the Band,) are to be had at the Abbey only.—Those which may be sold in the streets, or elsewhere, will be spurious and imperfect.

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*Royal Society of Musicians.*

**U**NDER the Patronage of their Majesties, and under the direction of the Marquis of Carmarthen, Honorary President.

Honorary Vice-Presidents,

The Earl of Exeter, The Earl of Sandwich, The Earl of Uxbridge, Lord Viscount Dudley and Ward, Lord Viscount Fitzwilliam, Lord Grey de Wilton, Sir Watkin Williams Wyun, Bart., and Joah Bates, Esq.

Will be performed in Westminster-Abbey, a Selection of  
**SACRED MUSIC**, from HANDEL.

On Monday, the 28th of May, 1787.

Part I.

Overture, Esther. Dettingen Te Deum.

Part II.

First Movement of Twelfth Grand Concerto, and Dead March in Saul.—Select Parts of the Funeral Anthem.—Fourth Hautboy Concerto.—Chorus, Hear Jacob's God, (Sampson)—Song. Every Day will I give Thanks, (Anthems.)—Gloria Patri.

Part III.

First Grand Concerto.—Air and Chorus. Jehovah crown'd, (Esther.)—Song.—Worship the Lord, (Anthems.) Chorus.

The mighty Power, (Athalia.)—Song.—Return, O God of Hosts, (Sampson.)—Overture, Hercules.—Chorus, Fix'd in his everlasting Seat, (Sampson.)—Song, Pious Orgies, (Judas Maccabæus.)—Chorus, O God, who in thy heavenly Hand, (Joseph.)

On Thursday, the 31st of May, the Sacred Oratorio of  
The MESSIAH.

On Saturday, the 2d of June.

Part I.

Introduction and Chorus. Ye Sons of Israel, (Joshua.)—Song. What though I trace each Herb and Flower, (Solomon.)—Chorus. How excellent thy Name, (Saul.)

Second Hautboy Concerto.

Chorus. Gird on thy Sword, (Saul.)

Song. Total Eclipse,  
Chorus. O first-created Beam, } (Samson.)

Recit. Ye Sacred Priests,  
Song, Farewell, ye limpid Streams, } (Jeptha.)

Chorus. Immortal Lord, (Deborah.)

Part II. and III.

Fifth Grand Concerto.

ISRAEL IN EGYPT.

Coronation Anthem, Zadock the Priest.

On Tuesday, the 5th of June, the Sacred Oratorio of  
The MESSIAH.

The Band will consist of Eight Hundred Performers.

The following is a list of the principal vocal performers, who have generously offered their assistance at the several performances :

Madame Mara, Mrs. Warton, Mrs. Ambrose, Miss Abrams, Miss T. Abrams, and Signora Storace ; Signor Rubinelli, Mr. Harrison, Mr. Kelly, Mr. Parry, Mr. Norris, Mr. Saville, Mr. Sale, Mr. Corfe, Mr. Knyvett, Mr. Champness, and Mr. Matthews.

In the list of Instrumental Performers are,  
Messrs. Cramer, Crosdill, Paxton, Mara, Parke, William Parke, Borghi, Ashley, Baumgarten, Hogg, Lyon, Holmes, Florio, Decamp, Foster, Blake, Dance, Soderini, Mansani, Gariboldi, Billington, Hackwood, Scola, Waterhouse, Napier, Shield, Sharp. Neibour, Serjant, Suck, Batri, Kellner, Jenkins, Cantelo, Fitzgerald, Ashbridge, &c. &c.  
The profits will be applied to the use of the Fund for Decayed Musicians, the Westminster Hospital, and St. George's Hospital.

The Tickets for the Musical Festival in Westminster-Abbey are delivering, at One Guinea for each performance, at the St. Alban's Tavern, and at Longman and Broderip's Music-Shops, in Cheapside and the Hay-market.

On account of the great demand for Tickets, the office in St. Alban's-street, will be open every day (Sundays excepted) from Ten in the morning till Six in the Evening.

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*Ranelagh-House.*

**T**HIS Evening will be performed a Concert of Vocal and Instrumental Music. Horns, Clarinets, &c. before and between the acts.—To be continued on Mondays, Wednesdays, and Fridays.—Admittance 2s. 6d. each person, coffee and tea included.

The Gardens being much improved and enlarged, will, with the Rotunda, be opened at six o'clock, and on every day before the opening at 1s. each.—A Landing Place from the Thames in the Garden.

Ladies and Gentlemen who wish to subscribe to the Private Stand for Carriages, are requested to send for their Tickets.

*Vauxhall-Gardens.*

**T**HIS Evening will be performed a Concert of Vocal and Instrumental Music.

## Act I.

Full Chorusses in Sampson—Handel: Song—Mr. Incledon: Symphony—Bach: Song—Miss Bertles: Overture to the Chaplet—Boyce: Song—Miss Leary: Full Overture—Haydn: Song—Miss Poole\*:—Organ Concerto: Song—Miss Newman: Glee and Catch.

## Act II.

Song—Mr. Incledon†: Concerto Violin—Mr. Pieltain: Song—Miss Leary. Finale.

Admittance 1s. as usual.

Doors to be opened at six, and the Concert begin at seven. Every evening this week, and during the season, a full Concert of Vocal and Instrumental Music will be performed Particulars of which will be advertised in several Morning Papers.

N. B. A side-board will be opened in the Rotunda, for the accommodation of tea and coffee, until the end of the first act.

\* Now the justly-admired Mrs. Dickons.

† The following winter Mr. Incledon made his first appearance on the London Boards, at Covent-Garden Theatre, as "Dermott," in "O'keefe's Poor Soldier;" and a Mr. Marshall, as "Bagatelle." Mr. Incledon having previously returned to England on board the "Formidable," (under the patronage of "Admiral Pigot," commander-in-chief of the grand fleet, and Admiral Hughes,) in 1783; when the former, as well as Lord Mulgrave and Lord Harvey, gave him letters of recommendation to Mr. Sheridan and Mr. Colman. He played first at Southampton, in *Alphonso*, in *The Castle of Andalusia*, in 1784; and, in 1785, he made his *entré* on the Bath Stage, in *Belville*, in *Rosina*, on which night Miss Brunton made her first Dramatic Essay in the *Grecian Daughter*.

*Haymarket.*

NEVER PERFORMED HERE.

**A**T the THEATRE ROYAL, in the HAY-MARKET  
This Evening,

## MUCH ADO ABOUT NOTHING.

Benedick, Mr. Browne ; Claudio, Mr. Williamson ; Balthasar, (with a Song) Mr. Meadows ; and Dogberry, Mr. Moss.—Hero, Miss Woollery, (being her 1st appearance this Season, and in that Character,) and Beatrice, Mrs. Bulkley.

In Act IIId. A Masquerade Scene, with Dancing.

After which will be performed 4th time, a Comic Opera, called

## HARVEST HOME.

The Principal Characters by

Mr. Meadows, and Young Sestini.—Mrs. Bannister, Mrs. Edwards, Mrs. Ponssin, and Miss George.

The Music composed by Mr. Dibdin.

Books of the Songs to be had at the Theatre.

On Monday, Love in a Village, and the Guardian.

*Morning Amusement for the Nobility and Gentry.*

**M**ERLIN'S MECHANICAL EXHIBITION, at his Great Room, No. 11, Princes-street, Hanover-square, is open every day, (Sundays excepted) from Eleven 'till Three o'Clock ; where may be viewed, in addition to a variety of curious Mechanical and Musical Instruments, the new invented Oscillatory Machine in which persons may swing themselves sitting in an Hygæian Chair, with perfect safety, so as to afford an agreeable motion, and an uncommonly pleasing exercise. For the peculiar advantages of this to health, the reader is referred to Dr. C. Smyth's excellent pamphlet on the

utility of swinging in pulmonary consumptions and other disorders. Also an Escarpolet, or new constructed machine, in which a cot is fixed, for similar purposes with the above ; this is very portable, and may be used in the house or garden. He has also invented a new Escarpolet, in which two persons may swing themselves sitting in a double Hygæian Chair.—Such persons as visit this Exhibition will have the liberty of using the above Machines gratis.—Admittance 2s. 6d.

---

**W**ELL may the famous Exhibition of the three wonderful Monstrous Craws, wild human Beings, in the Hay-Market, at once justly assume to itself the title or epithet of *Ne plus ultra* over all exhibitions extant, past, or to come ; and this for reason, of its affording amazing pleasure, satisfaction, and entertainment to all the beholders of it, whether males, females, children, youth, or grown up people of both sexes. Here you see children delighted at the sight, and grinning of these Phænomena of the human creation ; men astonishingly surprized to see that of our race, which they never thought or dreamed as men, could be seen ; and, finally, to see the fair, the beautiful fair, with enthusiastic-like eagerness, handle and admire their Craws, full of moving glands, thinking it the most peculiar rarity of all the other rarities they possess.—Down then with the *ne plus ultra* dogs !

N. B. The above three Persons were afterwards exhibited at Astley's Royal Grove, and then at Hughes's Royal Circus.

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### READINGS.

Lisle-Street, Leicester-Fields.

**T**HIS EVENING, by special desire, will be read, for the 4th time, and last but one, the favourite Comedy, called

**GUERRE OUVERTE,  
Ou, RUSE CONTRE RUSE,  
In Three Acts.**

To-morrow, on account of there being no Opera, at the request of a large party of the Subscribers, will be repeated, for the last time this Season, the fashionable Play, called

**NINA ; ou, LA FOLLE PAR AMOUR.**

After which will be read, for the 14th time, the most favourite After-piece, called

**L'ENRAGE ; ou, MADAME THOMAS.**

The Readings begin precisely at Eight o'clock.

The Courses of French Literature as before.

**M**R. PHILLIDOR being, on Saturday next, at One o'clock, to play two games at Chess at once without seeing the boards, invites the members of the Chess Club to do him the honour of attending the performance, which will be at Parsloe's, in St. James's-Street.

N.B.—The Nobility and Gentry, who are not Members of the Club, may have Tickets of Mr. Parsloe.

**INFORMATION WORTH RECORDING.**—The necessary preparations are now making for the temporary erection in Westminster-Hall, where Mr. Hastings is to take his trial, which certainly takes place on the 28th of August \*.

**A CURIOUS ANECDOTE.**—When the Rev. John Clark, late master of the Charter-house in Hull, was curate of St. Trinity there, four couple were married by him at the same time, and the following odd circumstances attended

\* Mr. Burke, at the bar of the House of Lords, in the name of all the Commons of Great Britain, impeached Warren Hastings, late governor-general of Bengal, 1781, and he was acquitted by the House of Lords, April 14, 1795, a period of fourteen years. What must have been the expens attendant on its prosecution ?

each, viz.: With regard to the first couple, the bridegroom had forgot to bring a ring, in consequence of which he was obliged to borrow one; the bride of the second had lost that finger upon which the ring is commonly put; a man, violently shaking the iron gates leading into the choir, said aloud, that the third bride had already a husband; and with regard to the fourth, one of the bride-maids begged the parson, for God's sake, to be quick, for that the bride was in *labour*.

---

The following inscription is written upon a grave-stone under the Hustings, at the porch of St. Paul's, Covent-Garden:—

Beneath this Stone lie the Remains of  
**PADDY O'NICHOLSON,**  
 An Irish Chairman, and Whig by Birth,  
 WHOSE LAUDABLE ZEAL  
 In the Cause of Liberty and Mr. FOX, at a Westminster  
 Election,  
 LED HIM TO MAKE FREE WITH  
*The Heads of a few Citizens and Electors.*  
 He was found guilty of Murder by the harsh Verdict  
 Of an English Jury;  
 And, in Spite of Affidavits made by his Friends to save him,  
 He was executed at Tyburn in the Flower of his Age.  
 Reader! for God's sake, drop a Tear,  
 For injur'd Innocence lies here;  
 A Patriot Whig, a Chair-man good, }  
 Who only us'd his Bit of Wood }  
 To spill a little Neighbour's Blood: }  
 His Grave is made both long and wide,  
 That other Whigs may lie beside.

A wag added the following Lines:  
 Paddy! my dear, be still and quiet,  
 We soon shall have another riot;



From Wood's Hotel we've got our cue,  
 And now, by Jasus, we shall do:  
 You'll have an Oddman at your back,  
 CHARLES F——, perhaps; perhaps Lord JACK\*.

---

*Ride, si sapis.*

SADLER'S WELLS.

---

MR. O'BRIEN'S NIGHT.

---

On THURSDAY, OCTOBER the 8th, 1795,

In addition to the most approved

*Entertainments,*

WILL BE GIVEN SEVERAL

LUSORIE TIES,

NOVEL, SNUG, ODD, AND PHILOSOPHICAL;

Written and Painted for that Night, by Mr. O'BRIEN,

*And partly performed by him.*

N.B. As many Grands and Brothers of the Odd Fellows, Bucks, Masonic, and other Lodges, have promised Mr. O'BRIEN their Company, the Compliment will be returned by Scenes humourously and commendatorily applicable to the Odd Fellows, Bucks, &c.; particulars of which will be duly announced, or may be had as below.

*Verbum sapient sat.*

Doors to be opened at Five, begin at Six, and end at Ten.

IT WILL BE MOONLIGHT.

Boxes, 4s.—Pit, 2s.—Gallery, 1s.

*No Money to be returned.*

Tickets to be had at the Wells, where places for the Boxes are taken. Likewise, at Mr. Johnson's, Printer, 232, White-chapel-Road; the Sun Tavern, Foster-Lane; Mr. Lewis,

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\* Lord John Townshend.

Bookseller, Covent-Garden ; Mr. Hamilton, Shakspeare Library, Beech-Street ; and of Mr. O'Brien, at his Circulating Library, No. 14, Ann-Street, Pentonville,—where may be had his Flower-Pieces, Miscellany of Nature and Art, Drawing-Books, Treatise on Calico Printing, MS. Recipes for Calico-Printers' Colours, with Drawings of Machines, &c. ; and where Subscribers' Names are received to the new Edition of his *LUSORIUM*, called (in the Critical Review) *A Feast for the Votaries of Comus*, and the Songs, &c., in his Exhibition of

**SOMETHING SNUG ;**  
**Or, BANQUET OF EUPHROSYNE,**  
*Which he shall recommence in the ensuing Winter Season.*

JOHNSON, Printer, Star Printing-Office, Whitechapel-Road, London.

*Portuguese Theatrical Advertisement.*

NOTICIA.

Os Artistas Inglezes darao Quarta Feira 25 do corrente mez de Outubro, em seu Beneficio, no Real Theatro de S. Carlos, huma ultima prva dos seus talentos, e igualmente do quanto desejao agradar ao Respeiravel Pblico que tanto os tem honrado fazendo, alm do que j mostrrao, varios exercicios novos, e difficultosos.

O divertimento que elles offerecem, ser dirigido da maneira seguinte :

Principiarao Mr. Du Crow, e Mr. Smith, e o Infante Hercules, com os seus difficultosos

**SALTOS,**

Fazendo entre varias novidades Mr. Du Crow hum  
**SALTO POR HUMA PIPA COM FOGO DE**  
**ARTIFICIO.**

Acabado, Mr. Du Crow principiar Mr. Richer danando  
sobre

**A CORDA,**

Onde executará, além do Solo Inglez, o Exercicio das Bandeiras, e as Evoluções Militares, e outras variedades hum  
*SALTO POR SIMA DE DOIS HOMENS.*

Depois seguirá a Festa.

*DA CATABA,*

Em que elles mostrarão varios difficultosos

*EQUILIBRIOS,*

Ainda nao vistos.

Acabados que sejam estes, representarao os Actores Italianos huma Farça intitulada:

*LI DUE CASTELLANI BURLATI.*

Finalizando o dito divertimento com huma nova, e graciosa

*PANTOMIMA,*

INTITULADA

*ARLEQUIM LIVRADO PELAS BRUXAS,*

Em que os Beneficiados farao todos os seus enforços para mostrar o quanto elles sao gratos ás Pessoas, que os tem honrado com a sua Protecção. *Principiará ás 7 horas.*

---

Na Officina de Simao Thaddeo Ferreira. 1797.

---

We think we cannot close our “Scarce Advertisements” better than by giving a literal copy of the original play-bill, which first introduced the great Garrick on the boards of a theatre.

October 19, 1741.

GOODMAN'S FIELDS.

**A**T the THEATRE in GOODMAN'S FIELDS, this  
 Day will be performed,

A C O N C E R T

Of VOCAL and INSTRUMENTAL MUSIC.

*Divided into Two Parts.*

Tickets at Three, Two, and One Shilling,  
Places for the Boxes to be taken at the Fleece Tavern near  
the Theatre.

N. B. Between the Two Parts of the Concert will be pre-  
sented an Historical Play, called the

*Life and Death of*

### KING RICHARD THE THIRD.

Containing the Distresses of King Henry VI.

The artful acquisition of the Crown by King Richard.

The Murder of young King Edward V. and his Brother,  
in the Tower.

*The Landing of the Earl of Richmond.*

And the Death of King Richard in the memorable Battle of  
Bosworth Field, being the last that was fought between  
the Houses of York and Lancaster, with many other true  
Historical Passages.

THE PART OF KING RICHARD BY A GENTLEMAN,

(who never appeared on any Stage.)

King Henry, by Mr. *Giffard* ; Richmond, Mr. *Marshall* ;  
Prince Edward, by Miss *Hippisley* ; Duke of York,  
Miss *Naylor* ; Duke of Buckingham, Mr. *Paterson* ;  
Duke of Norfolk, Mr. *Blakes* ; Lord Stanley, Mr. *Pagott* ;  
Oxford, Mr. *Vaughan* ; Tressel, Mr. *W. Giffard* ;  
Catesby, Mr. *Marr* ; Ratcliffe, Mr. *Crofts* ; Blunt, Mr.  
*Naylor* ; Tyrrol, Mr. *Puttenham* ; Lord Mayor, Mr.  
*Dunstall*.

The Queen, Mrs. *Steel* ; Duchess of York, Mrs. *Yates* ;

And the Part of Lady Anne by Mrs. *Giffard*.

with

*Entertainments of Dancing,*

By Mons. *Fromet*, Madame *Duvalt*, and the Two Masters  
and Miss *Granier*.

To which will be added, a Ballad Opera, of One Act, called  
**THE VIRGIN UNMASKED.**

The Part of Lucy, by Miss *Hippisley*.

Both of which will be performed Gratis, by Persons for their  
diversion

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The Concert will begin at Six o'Clock.

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## EPITAPH

ON

GARRICK'S MONUMENT.

---

To paint fair Nature, by Divine command,  
Her magic pencil in his glowing hand,  
A Shakspeare rose ; then, to expand his fame  
Wide o'er the "breathing world" a Garrick came.  
Though sunk in death, the forms the Poet drew,  
The Actor's genius bade them breathe anew.  
Though like the Bard himself in night they lay,  
Immortal Garrick call'd them back to day ;  
And, till Eternity, with power sublime,  
Shall mark the mortal hour of hoary Time :  
Shakspeare and Garrick, like twin stars shall shine,  
And earth irradiate with a beam divine.

S. J. PRATT.



**OF THE**  
**ORIGIN OF POETRY.**





OF THE  
ORIGIN OF POETRY, IN GENERAL.

---

HISTORY informs us it began with Shepherds, whose god was *Pan*; having, from their many leisure and abstracted hours, (while tending their flocks) a fit opportunity for such a pursuit. Hence, they first composed couplets; next verses; and these they perfected themselves in, and sung, while following their daily occupations.

Thence came the Bacchanalian rites, and the sacrifice to their gods of a *He* goat, which took their rise, we are told, from *Bacchus*, who, one day, whilst entering his vineyard, discovered an animal of that species in the act of destroying a favourite vine, which in his rage he instantly killed. In these ceremonies, the hinds of that day smeared their faces with the lees of wine, and acted and sung various verses expressly composed for the occasion. These were the first *actors* and *song smiths*, and their successors have done honour and credit to the invention.

However strange it may seem at first sight, it is an observation, founded on experience, that the noblest inventions and productions, even arts and sciences, owe their beginning to the caprices, passions, and various humours of men.

In the first ages, man had not refined upon nature, but contented himself in the pursuit of such pleasures as that inclined him to, and opportunity pointed out to him; but when the world was increased in the number of its inhabitants, and millions were combined into one body politic, it seemed impossible to make them all subsist agreeably together in the various combinations of different circumstances and conditions, without such inventions as might contribute to the support of some and the entertainment of others.

The mind of man soon forsakes the simple paths of virtue when in the midst of plenty and possessed of power, and even where it has not degenerated into vice must be fed with variety of amusements to satisfy its many craving appetites, strong passions, affections, and inclinations.

We have the sanction of "*Holy Writ*" to confirm the truth. There we find that the sons of men, before they had entirely set their hearts

to the commission of evil, had succeeded in many curious inventions, as well for the conveniences as ornaments of life.

To this disposition of human nature poetry, no doubt, owed her rise; and the ruder essays of it were, probably, as early as those of any other art: for wise men, observing how far that which touches our passions and moves our affections prevails above the voice of naked truth and reason, and consulting the good and happiness of mankind, were desirous to make our very imperfections contribute to our improvement. They, therefore, artfully blended truth with fiction, gilding the bitter pill of instruction to make it go down the sweeter.

Thus the oldest poems extant in any language are pieces of *morality*, historical accounts of the actions of great and famous men, or the praises of the gods. Such were *Linus* and *Orpheus's* works; and perhaps *Amphion's* music might be only the sweetness of his numbers that conveyed those excellent precepts, that civilized the savage temper of his countrymen, and so in a moral sense built the walls of Thebes.

From those poems, sung to the flute in praise of the gods and great men's virtues at their

feasts, we may derive that of Lyric Poetry.  
Then

*Æschylus* and *Thespis* taught the age  
What good, what profit, did commend the Stage.

As the latter, from his efforts in an open cart, first amused the people of his day, and laid the foundation of a species of amusement, which succeeding ages have so eminently matured and refined, and which is now the most rational one the world affords.

*Tragedy* and *Comedy* being assisted by action and declamation, have in this respect a greater advantage over *Narrative Poetry*, and therefore best succeeded in this design, and with due regulation were better fitted to give instruction.

The *Epic* is the next, which, though nobler in itself, as borrowing nothing from action, yet as it is most difficult, being of a more intricate composition, has on this account been seldomer attempted, and generally with less success.

It is a question, indeed, whether *Homer's* success herein among the *Greeks*, has not deterred more from writing after him, than it has encouraged to follow him, though he had so nobly led the way, and *Aristotle*, from his writings, so finely

drawn, a plan of such a work ; most writers of this kind, contenting themselves to take some historical subject, and give it such embellishments as might be consistent with the truth of matter of fact. Besides the use and entertainment such a work would afford, is more obvious than that of a regular Epic Poem. And we may add, that such an undertaking required a much less genius and application in him that set about it, than the Epic did.

The other kinds of Poetry being more easily composed, have, in most civilized countries, found employment for persons of wit and genius.

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## A CHAPTER ON BENTS,

For the Year 1823.

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FROM time immemorial, there has stood, near the banks of the Thames, Stangate, a house well known by the sign of the “Mitre.” It has ever been *bent* on possessing a most charming and picturesque view of the opposite shore, as well as that of St. Stephen’s Chapel, the Abbey, &c. &c., a scene that delights and captivates the eye, abounding with every pleasing variety, and has been termed, by some of its long frequenters, *The London Margate*. Some years ago, the all-powerful Sun was *bent* on making it feel its vigorous influence; but of later date, it has been *bent* on sheltering itself from the *Summer’s heat* through the friendly aid of some tall willows in its front, who droop not their heads in its protection, but are *bent* on playfully sporting with each morning, noon-day, or evening breeze, with smiling indifference. It has been *bent* for many years in having a facetious and pleasant host,

a civil and agreeable hostess, and an amiable family. It has been, and still is, *bent* on having wines, liquors, &c., of the very first quality; and at one time was *bent* on having in its cellars nine thousand bottles of choice wines, pieces of brandy, hogsheads of rum, pieces of Hollands, pipes of gin, &c. &c. It has ever been *bent* on having persons of learning and genius in all the various branches of the arts and sciences to frequent constantly its parlour; and there sallies of wit and humour have ever been *bent* on prevailing, as well as conversation amusing, instructive, and of the purest classic nature. It has often been *bent* on producing good eating to large companies on the most reasonable terms; and its cleanliness, excellent choice of meat, fowl, fish, &c., cannot be surpassed, and custom has rendered it proverbial. It has been *bent* on keeping a daily list of its visitors, which it enters in a diary, and that system has been *bent* on deciding wagers of moment. It has frequently been *bent* on promoting charitable purposes to deserving objects, a humane bending that merits praise\*. It

\* It one time realized in that way for a poor woman (who, during her *accouchement*, lost her husband by death) upwards of 300l., which is a proof of the highly respectable persons who have been *bent* on using the house.



has uniformly been *bent* on preventing riot, drunkenness, and confusion in a persevering manner, and to this day it has been *bent* on pursuing the same line of conduct; and from all appearances seems to be still "*Bent*" on standing there. To conclude, we are now *bent* on stopping our career, in the hope that our readers will be *bent* on approving of our humble endeavours to please, and that we shall not be *bent* on proving to the world that we are like unto what the poet says—

" So morning insects that in muck begun,  
Shine, buz, and fly—blow to the set of sun."

A real N. B. To those who do not know it—the name of the host is "*Bent*."

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# I N D E X

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MENTIONED IN THE PRECEDING WORK.

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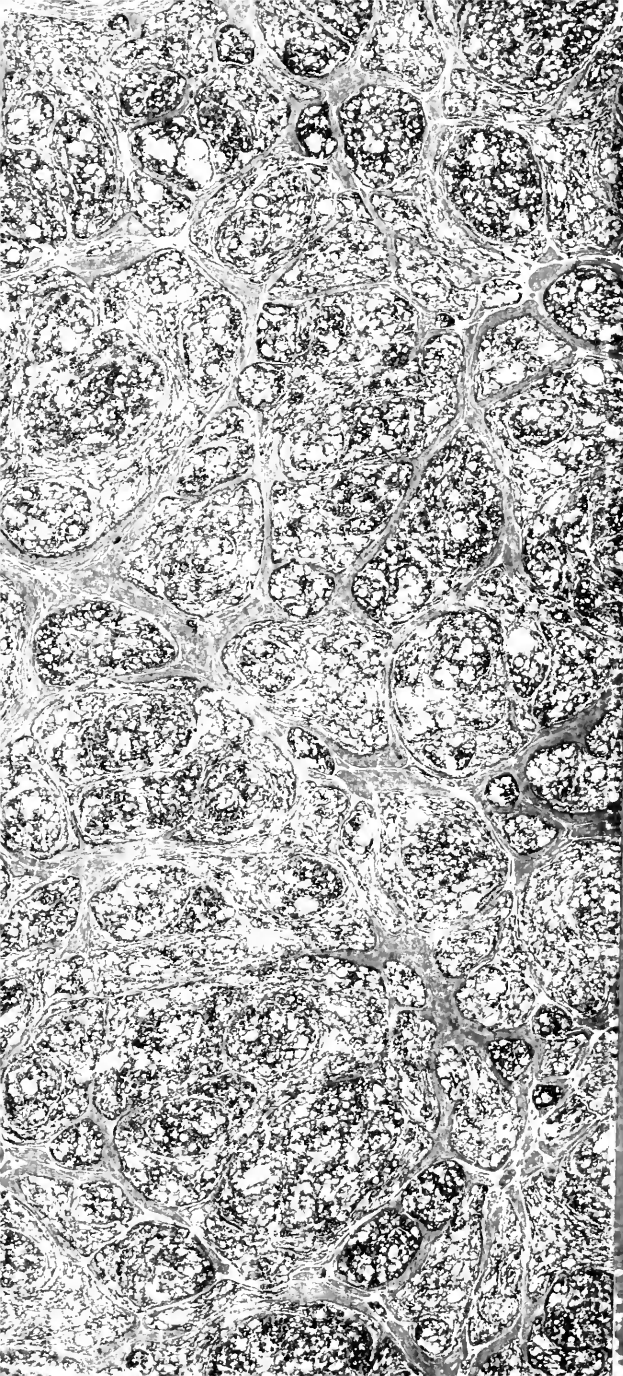
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